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ABSTRACT

The purposes of the International Seminar in Teacher Education in Music included the following: (1) to make it possible for leaders in the field of teacher education in music to meet their counterparts from many parts of the world and exchange ideas; (2) to facilitate attendance at the International Society for Music Education conference at Interlochen, Michigan; and (3) to develop international understanding and foster international friendship by encouraging continuing contacts between persons in many different parts of the world. This seminar report contains 11 chapters, which are concerned with the following topics: The Purposes of the Seminar; A Survey of the Current Situation in Music Education; Basic Musicianship for the Music Educator; A Liberal Education for the Music Educator; Performance and the Music Educator; Preparing the Music Educator to Use the Music of His Own and Other Cultures; The Professional Education of the Music Educator: The Techniques of Teaching; Special Aids for Music Teachers; Research and Teacher Education; Music Education for the Classroom Teacher; and Evaluation, Interpretation and Recommendations. An Appendix contains Special Recommendations of Small Groups, and Program of the International Seminar on Teacher Education in Music. (DB)

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ED055093

# INTERNATIONAL SEMINAR
# ON TEACHER EDUCATION IN MUSIC

*August 8-18, 1966*
*The University of Michigan*
*Ann Arbor, Michigan*

TE 499 818

**Sponsored by the**
**United States Office of Education**
**and the**
**School of Music**
**of**
**The University of Michigan**

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# FOREWORD

The initial impetus for the organization of the International Seminar on Teacher Education in Music grew out of the fact that the International Society for Music Education scheduled its 1966 meeting at National Music Camp, Interlochen, Michigan. Associate Dean Allen P. Britton of the University of Michigan School of Music made application for a grant from the United States Office of Education to make possible a meeting of music educators from many parts of the world, to be held on the university campus prior to the August meeting of ISME.

The grant was received and the first plans for the International Seminar were made when the Administrative and Planning Committee met at the University of Michigan in February, 1966. The members of the committee, whose names are given on the previous page, were all Americans associated with teacher education in music and with international activities in music education. At this February meeting, the committee members discussed aims and purposes for the proposed seminar and outlined possible plans for organization and activities of seminar sessions. The members of the committee were also able to suggest the names of possible seminar participants from different parts of the world.

The work accomplished by the International Seminar was a direct product of the generous support provided by the United States Office of Education. Special recognition must be made of the invaluable advice and assistance of Kathryn Bloom, Director of the USOE Arts and Humanities Program, and of Harold Arberg, Music Education Specialist in that office.

In addition, recognition must be made for the backing and assistance of The University of Michigan in making advance preparations and general plans for the seminar, providing housing and hospitality, and arranging for the performance of a series of excellent musical programs. The generous and kindly participation of Allan F. Smith, Vice-President for Academic Affairs, and of James B. Wallace, Dean of the School of Music, was an essential factor in the success of the seminar. The cooperation of School of Music faculty members and students is also gratefully acknowledged. They contributed through musical performances, as speakers and leaders in sessions, as foreign language interpreters, and as friendly hosts whose hospitality will long be remembered by the visitors.

One of the great contributions to the success of the seminar was made by the eminent violinist Isaac Stern, who was the featured speaker at the opening session. Mr. Stern's interest in and support of music education through his participation, and the interest of the group in his address were important in setting the tone of the sessions which followed.

Mention must also be made of the great assistance rendered to the seminar by the International Center of the University of Michigan, with Director Robert Klinger and his staff. They helped in countless ways to solve large and small problems related to such an international assembly and to make the visitors welcome, personally and socially.

Last, but not least to be recognized is the invaluable help and constant friendly assistance to everyone concerned provided by Administrative Assistant Andrew Smith.

Marguerite V. Hood
Administrative Director,
International Seminar on
Teacher Education in Music

Ann Arbor. Michigan
January; 1967

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# CHAPTER I

# THE PURPOSES OF THE SEMINAR

## Introduction

There were many purposes behind the organization of the International Seminar in Teacher Education in Music. One important purpose was to make it possible for leaders in the field of teacher education in music to meet their counterparts from many parts of the world and to exchange ideas with them. Such a situation would allow these leaders to learn from each other, to improve music teacher education in their various countries, and, as a result, to improve the teaching of music to young people in the schools.

The seminar also had the purpose of facilitating attendance at the International Society for Music Education conference at Interlochen, Michigan, for some participants who might otherwise have been unable to come. It was the United States Office of Education grant in support of the seminar which made attendance at ISME possible for many of the seminar members, especially those from the underdeveloped countries.

Added to these two main aims was also the desire to develop international understanding and foster international friendship by encouraging continuing contacts between persons involved in similar work and facing similar problems in many different parts of the world. An appreciation for the cultural wealth of every group represented, and a vision of the fact that intelligent music education activity is taking place in many widespread areas of the world, resulted from the first contacts. This in turn should foster increasing respect for other educational systems and a desire for an expansion of knowledge of other peoples and their cultures.

# Objectives and Responsibilities in Teacher Education

Oleta A. Benn

No doubt I speak for all of us when I express my appreciation to those persons and agencies whose combined efforts have made this meeting possible. We are about to enjoy the luxury of having time to think about those things which interest us deeply, free of our usual daily schedules and pressures, free of our many responsibilities. We are about to enjoy the chance for an exchange of views and the identification of common problems and common purposes. We are about to make our own contribution to this Space Age, not only by reducing the distances which may separate our minds, but also by illuminating those distances in such a way that we are aware of the terrain through which they lead.

For such opportunities, we surely are indebted to our hosts, but they and we are aware of our much larger debt to the children of our respective countries. If our experiences here in the next two weeks can result in a more effective and rewarding education in music for our young people, this seminar will have made an enormous contribution to the quality of life in this age. For we, in this room, represent more than 155,000,000 young people in elementary and secondary schools. The figure does not include college populations of our various countries. What a responsibility and what an opportunity this figure represents.

I should like now to call upon your imaginations in behalf of this first session. Let us consider the whole of music education and even the work of the seminar itself as being a single great phenomenon contained within a circular room. Each of us present has access to this room through a particular door. It will be helpful if we can view the interior from doorways other than our own. The different perspectives will increase our understanding of the phenomenon itself and even increase the number of openings available to us. And if each of us returns home with a greater comprehension of music education than when we departed, the effect upon the cultural health of our countries is obliged to be in positive terms.

Since mine is the first door to be opened on the arena, I have chosen not only to press my advantage, but also to be whimsical. My door is to be a Dutch door and I invite you to peer through the upper half with me and consider the education of young people as they approach the turn of a new century. What can we musicians give them which will be of value as they move through the remaining decades of the twentieth?

It would seem that the answer requires a prediction of what those decades will be like. Since I am not a prophet nor have I experienced revelation, deduction allows a few general observations. If the remaining three decades of the present century produce such changes as we have seen in the fifties and sixties, we are certain of one thing at least--that all of us must be prepared to acknowledge change as one feature of life which is utterly reliable. Of course, all of us have been taught this and have even learned it with mixed emotions, but we have rarely embraced it with a thoroughly positive attitude, especially in our mature years. Furthermore, we have not yet become accustomed to the increased number and tempo of changes such as have occurred in the past ten years. It would seem that the resilience which is a mark of the fine musician is an attribute which could be useful to the general population. And knowing that all changes are not necessarily good in that they often are brought about by neglect rather than care, it would seem too, that the development of a critical sense and the habit of honest judgment should rank amoung the highest of educational objectives.

Our presence in this room this morning points up another truth that we shall realize more fully by the close of the century: Geographical distance has gone from us. Its disappearance has given us great advantages. Mobility is a highly desirable proof of progress, yet we can think of circumstances in which it can be costly beyond all comprehension.

Communications will surely beggar our present imagination. Even now, our apprehension of distant events coincides with the event itself. In the present state of satellite communications, we sit in the pleasant security of our homes and hear the impassive voices of commentators read off tales of human tragedy in the same dispassionate tones in which they deliver the stock market reports or tomorrow's weather. We see on television screens the holiday spirit of a group of ski enthusiasts and within seconds are plunged into the dreadful scenes of some brutality or human indignity. There is scarcely time in which to react to the human significance of either. They seem not to mean much. We are not directly related. Moral and ethical distances seem to expand as miles and minutes are reduced. Surely we must not disengage ourselves from human problems and become mere spectators to the events of our time.

And we have still another forecast of the future in the realm of automation. The modern computer is one of the major symbols of the decade. We see it as both marvelous and monstrous. It is programmed to write music, to simulate war, to devise our examination schedules, to investigate the creative process. It is the object of jibes, the butt of jokes, the delight of cartoonists. But such popular derision is not going to make it disappear any more than it caused Henry Ford's old "Tin Lizzie" to disappear. We shall accept it; indeed, we have already accepted it, but this far it is subject to the control of men.

One of my colleagues who is a pioneer in computer technology, recently remarked that prolonged contact with the computer makes him an incurable optimist as to what it can do, but it also makes him an incurable pessimist as to the effects of what it can do. He ended the discussion by saying that the computer can be anything to man. It can be for good or ill.

It seems increasingly clear that in all the problems which surround us, the solution lies in the quality of men who must deal with them--the quality not of a few, but the quality of many. Hanford Henderson once wrote:

> "If Man is the highest product of creation, then
> civilization must be judged, not by what man
> produces, but by the manner of man produced."

We have arrived at a point in history where those things which we have produced in this technological world are challenging our claim to a position of supremacy among the creatures of the earth.

I suspect that the source of greatest agony in our world is the uncertainty which man now suffers as to his place in the universe. Is man the highest product of creation? This is an unspoken and perhaps unrecognized fear. To restore and renew man's confidence in his own high purpose--this is the significant task of our age.

We are not the first to be challenged by such need. History abounds in the records of the toll taken by political, social and economic upheavals. We have read of the effects of inventions, discoveries, and new social and scientific hypotheses on other ages. Men struggled to adjust to the benefits even as they struggled to counteract the liabilities. We are grateful for the good which has come from such struggle, but our gratitude is best shown in our critical appraisal of our present world and the rejection of those elements which could destroy our hard-won progress toward truly humane ends. Man once was intimidated by the universe. Now he faces intimidation by the products of his own mind.

Our need is to develop perspective on our age and to assess the meaning of each new element as it appears. We must work without hysteria, but neither may we dawdle. Ideally, *all* men should participate, but it *must* be undertaken by those of us who are concerned with education. We must acknowledge and exemplify our inheritance of courage, responsibility, good will, human decency, and service. For, as Nathan Pusey, President of Harvard University, wrote not too long ago:

> "Desperately as the world needs knowledge, if knowledge does not come to fruition in people of moral sensitivity who *care* and who will *stand*, the world will have little good of it."

What do we *want* to happen in this world?

How to we *want* to use the inventions of our minds?

What is the *strength* of our will toward good?

Let us not, for one moment, delude ourselves with the fancy that such questions need not concern us in this place and at this time. The fact that we are musicians does not exempt us from the responsibilities of citizenship. The fact that we are educators requires us to think well in behalf of all our students who, in a sense, constitute the largest captive audience in the world. What can we musicians give to them which will make a difference? What does a good education demand for pupils in our schools?

First of all it means that those of us whose vocations lie in the normative branches of learning must take our responsibilities as seriously and pursue our work as assiduously as our colleagues in the empirical sciences, not because of any antagonism to the realm of science, but because to do less results in a partial and therefore faulty education. With factual knowledge increasing at an incredible rate, some part of education must teach students that values and evaluation will be necessary features of their lives. To render them helpless in the matter of judging is to increase the possibility of action without thought.

Further, our scholarly attention must be directed more and more toward learning how to establish truly musical concepts in the very young. I acknowledge the rewards one enjoys when dealing with high school and college age students, but the rewards for those students could be much greater and their musical comprehensions of larger proportion if the quality of their primary and elementary music provided a solid aesthetic foundation for such activity. Also, the elementary grades have a far larger population than the secondary schools. If we are to serve widely, we must provide superior teaching for those who may not appear in our high school classes or whose schooling will not extend beyond the elementary level.

These early years are important for still another reason, for the example of a sensitive and musically able teacher is a great recommendation of the value which music can hold for a person. Children may not wholly understand the value, but they do develop attitudes toward the subjects taught and more often than not, their devotion to a sympathetic and interesting teacher will also be given to whatever he teaches. It is quite late in our student experience when, even though we dislike a teacher, we can acknowledge his ability and have respect for his field. But if we never reach such a point, we can be left with prejudices based on purely immature appraisals.

Good education must, of course, allow students to explore and use a variety of communicative skills. Music is a medium which has universally served man's need for expression. Education in so unique a field would open to students a form of knowing which, though non-verbal, has an unquestionable authenticity and whose range of ideas, already vast, continues to grow.

It also is demanded of education that it produce citizens who can assess the value of events and conditions which flow around them. Artistic activity is also subject to assessment by society and deserves a criticism which is born of knowledge and experience rather than of ignorance and parochialism, a reminder that our instruction must be musically valid.

We have by no means exhausted the list of benefits to be had from a good education, but because each of you can add to the features already mentioned, I shall end this first portion with a final observation on quality education. If education has value for us, it must give opportunity to know through first-hand experience what resources we have for breaking out of the finiteness of our bodies and to realize, as a result, the increased quality of our consciousness, the responsiveness and resonance of being, which come from contact with great ideas, great men, great art and great spirit. We need contact with those things which can inspire, with that which can reveal meaningfulness, that which will direct us in hope to the humane, which will restore to us a respect for life and living. We need high purposes.

All that has thus far been said refers to the role of music in the total education of children. In my country, "music education" as a term, refers to that particular area of professional musical activity which deals with instruction in our tax-supported or public school systems. It has another usage, however, since it designates the major interest of those college students who are preparing to teach in public schools. Thus we hear the terms "piano major", or "music education major". Perhaps you have such differentiations in your own colleges. At any rate, I wish we did not make such fine distinctions for they lend themselves to a separation in attitude and thinking that is unfortunate for everyone concerned.

It is at this point I wish to open the lower half of my seminar door, that important half which is so necessary to the functioning of the household, the portion which allows us to consider the education of teachers whose job it is to make music a functioning part of that world we have recently considered. For if we need high purposes, we also need high quality in those who help us to achieve such purposes.

The most fundamental consideration in the preparation of a music educator is that he be musically able, and by this I mean more than merely adequate. Sometimes one hears arguments that the *teacher* candidate does not need the performance skill of the applied music major since he will not be expected to give recitals, play in a symphony, or sing in an opera. But this is not the point. The thing to remember is that he *will*, of necessity, perform for his students. He must demonstrate for them, he must conduct them, he must select music for them, he must criticize them, he must represent excellence to them. Heightened performance ability for the teacher is not for the purpose of recital giving. It is for the purpose of developing the means by which greater musicianship and artistic insight are gained. It is to provide the teacher with a musical norm by which he can judge the effect of innovations and the range of any variations he is called upon to make. If he is provided only with elementary skill in a variety of instruments, as many of our candidates must be, how can he demonstrate the kind of musical maturity his students need to observe? In what does his authority as a teacher reside? In his contract with the school board? In his physical size? In his advantage in years? Alas, none of these can add more than a temporary security. Pupils are quick to sense the limitations of their teachers and their respect and attention are paid to the teacher who can "do."

It is highly desirable that performance skills be supported by a thorough knowledge of the compositional content of the literature. For a variety of reasons, counterpoint, analysis, orchestration, score reading and the like are sometimes omitted from the requirements of the teaching major, thus making it possible to be graduated only with an elementary grasp of compositional devices and styles. This seems singularly inappropriate in an age when so much experimentation is going on in our younger generation of composers. Today's high school students have a right to expect their teachers to be well acquainted with contemporary and *avant garde* compositional features. Such manifestations of musical thought are relevant to our age and few young people fail to be interested in them.

Teachers must have actual acquaintance both with the traditional and the contemporary if they are to realize and teach the styles and techniques which characterize the major developments of our musical heritage. We have a few enthusiasts who attach no value at all to anything written more than ten or fifteen years ago but they are matched by those who believe that "All Breathing Life" stopped with the death of Johann Sebastian Bach. These extremes are quite allowable to those whose occupation with music can remain individualized and even private. Such innocence is not allowable for the music educator who must understand and interpret both.

Such study must, of course, illuminate all performances of the teaching major, not only his solo work but his experience in both large and small ensembles. It is most unfortunate and detrimental when colleges cannot provide the richness of such musical training, for the teaching majors will have been denied so much of what they are expected to teach.

But it is not music alone which the music educator must know. His primary contact with students must be through the art but he is seen as a teacher and an example of an educated man. This means that his knowledge of psychology, history, language and science must increase his range of influence in the classroom as well as his competence as a citizen. Professional courses, which have received much abuse in recent years, should provide the techniques and materials by which the teacher can judiciously bring groups of children into contact with an art which is not produced by children. Children are made susceptible to those elements of which masterworks are made. This is a process which requires much patience, ingenuity and planning, real understanding of how children's minds and bodies develop, and an appreciation of the problems involved in teaching a group rather than an individual. There is no doubt that in some cases, professional courses for teachers have been proliferated to a point of absurdity, but the faculties of most schools know that there is a limit to what can be assimilated by a teaching candidate before he actually experiences a classroom situation. For this reason, I feel that the student-teaching activity, which is a part of any music education curriculum, is indispensable and holds the same relationship to the educational part of his degree work as his performing experiences hold for the musical.

There is, of course, much more to be said about the preparation of music educators and it will surely be brought out in the meetings of the next ten days. But, in these closing minutes I wish to make an urgent plea that admission into the field of teacher preparation be genuinely selective, not only from the candidate's viewpoint, but from the standpoint of the faculty's appraisal of his potential as a musician and teacher. Patently, this cannot be done during two or three days of registration at the beginning of a semester. Certain hurdles should be cleared by the student before he is allowed to embark upon a career which can affect hundreds, even thousands, of children. To prepare for the public schools, compels the satisfaction of many demands. One is that of depth in some area of musical performance, an area not merely of physical skill but of total musical comprehension.. Another is the analytical coupled with the musicological. Another is that which contributes knowledge of and perspective in the grand array of man's attempts at interpreting his world. Still another is that of practical and effective communication between pupil and teacher. This is no program for the student whose abilities are modest or whose interest in teaching is job security. Furthermore, all of this preparation takes time. Skills are not developed through force feeding, but our age is restless and demands speed as well as competence. Perhaps we can achieve some of our ends with greater proficiency and in less time, especially if research can give us greater insight into how people learn and how they can be aided in acting creatively.

All things considered together, my personal feeling is that a five-year program is indicated for teacher preparation and everything in my long experience with such a plan has caused me to view it with increasing favor. I would suggest, further, that the entire faculty participate in the selection of teacher candidates and thus be fully aware of their particular responsibility for the preparation of such candidates as are musically able, intellectually able, imaginative, and anxious to teach. It is a total faculty job to give students such depth of insight, such clarity of expression, such illumination and growth in music that they in turn can challenge and excite the minds of their own students.

In closing, I believe this seminar will be obliged to consider to what extent the children of our various countries can benefit from music in the schools. It will surely need to consider the qualities of the teachers who would give the instruction. It cannot avoid discussion of the value of aesthetic education nor the question of the role which music education should and does play in the vocational aspects of music. In my own country, the practical question of the supply of performing artists is not alone the province of the private teacher or the conservatory and the development of a demand for their services largely rests on the quality and extent of public school instruction.

Such questions point clearly to the fact that whatever musical progress we make will be as a result of the common efforts of all who function in any way in behalf of the art, and that the quality of the instruction we give to the young will be the initiating point of such progress.

Robert Ulich, in his book, The Human Career, sums it up well when he says:

> "There can be schools which no longer educate despite the desperate attempts of devoted educators. There can be refined methods of teaching which nevertheless breed barbarism....There can even be ideals which mislead, rather than lead. All our endeavors can become achievements only when they grow out of a society where in the relations of man to himself, to his fellow men, his knowledge, and his institutions are enriched by a sense of common belonging.... If education understands itself in its transcendent nature, it can become the bulwark of mankind."[1]

This seminar must contribute to that sense of common belonging and in so doing, achieve a quality which is extra-ordinary, and the extraordinary is akin to the transcendent.

1. Robert Ulich, THE HUMAN CAREER, (Harper) p. 238.

# CHAPTER II

# A SURVEY OF THE CURRENT SITUATION IN MUSIC EDUCATION

## Introduction

Each group representing an area of higher education (music education, musicology, applied music, etc.) and each group of professional musicians understandably has well defined ideas about the preparation of teachers of school music. Each of these ideas is important and must be considered. In addition, however, any discussion of these problems of music teacher education needs to be preceded by a clear look at the schools where these teachers will work: What are the aims of the music instruction in the schools? What are the situations in which the teachers operate?

Examination of all of these areas is essential if we are intelligently to delineate the kind of education a music teacher needs and to outline a plan for providing it. This becomes increasingly important when the scope of the study includes as many different countries, educational systems, and cultures as is the case with the International Seminar on Teacher Education in Music. To make it possible for the participants to be well oriented to all these varying aspects of the problem, a series of pictures of different situations in different parts of the world was presented. These were given in general meetings which were followed by sessions of small discussion groups where additional points of view could be expressed.

# The Role of a Music Teacher in the German Schools

Egon Kraus

*Volksschule*, elementary school. Grades one through eight; in many cases grade nine. Pupil age, six to fourteen or fifteen. Training of the Volkschul-teacher: Graduation from a high school (Höhere Schule); six semesters (three years) at a teacher training college (Pädagogische Hochschule).

*Grundschule*, the name for the primary grades. Grades one through four of the Volksschule, which must be attended by *all* children. Pupil age from six to ten.

Two hours of class instruction are generally required in music in all classes of the Volksschule, from grade three on. In the first two years (grades one and two), instruction is of an integrated nature without division into separate subjects. Special hours are set aside for voluntary singing and instrumental groups, usually two per week.

The class instruction in music is normally carried on by the regular classroom teacher. There are very few special music teachers for the Volksschule. up to the present time, but there is a trend in this direction.

In a very few Volksschulen, instruction in instrumental music is offered (carried on by private music teachers). These classes are optional and are usually restricted to groups of three to six pupils. Volksschulen send their children who manifest musical gifts to special music schools for children and youth. There are at present about one hundred schools of this type in Western Germany.

Aims of music in the Volksschule. Music education in the Volksschule should awaken, provide, and cultivate the natural joy of children in singing, making music, and listening to music; it must cultivate the child's taste and bring him into an inner relationship with music.

Music teaching in the Grundschule mostly means singing lessons. Song material: children's songs, old folk songs, songs of our time. In combination with the pedagogic music of Orff, Hindemith, and Bartok this material constitutes the way to an understanding of contemporary music. The methodology leads from actual singing and playing (Orff instruments) to hearing and writing. The instruction in note writing and note reading is only one of many tasks which are presented in an integrated way rather than successively: voice culture, ear training, rhythmic training, improvisation, folksong cultivation, instrumental accompaniment.

The most widely used method is the old tonic solfa method, revised by Josef Wenz. It employs the solmization syllables along with the characteristic handsigns. Leo Rinderer has extended this method by including as a new methodological device, the Glocken-Tower, an especially prepared glockenspiel.

Basic music instruction in the Volksschule is not restricted to singing. It makes use of percussion instruments (rhythmic and melodic instruments), recorders, fiddles, guitars, etc. A great incentive in this area has been the work of Emile Jaques-Dalcroze and his pupil Elfriede Feudel (Eurhythmics), Carl Orff, and Hans Bergese. From grade five on, stress is laid on the appreciation of or knowledge about music (Musikkunde). In close relationship with the learning and performing experiences, characteristic excerpts from the lives and works of the great masters provide for the pupils a living picture of the existence and growth of musical culture.

A great variety of song books and textbooks, teacher's manuals, handbooks, a monthly periodical, and two special series of recordings prepared for music teachers in the Volksschulen help the regular classroom teacher to fulfill his manifold tasks for which generally he is not adequately trained.

It is due to the lack of special music teachers that there is only a very weak instrumental program and that there are only a very few good choirs and orchestras in the Volksschule.

Mittelschule, a kind of junior high school. Grades five through ten. Pupil age from ten to sixteen; a school for those desiring semi-professional training. Training of the Mittelschul-teacher: Graduation from one of the high schools (Höhere Schule); six semesters (three years) at a university and academy of music. Examination in (preparation for) two teaching subjects.

Two hours of class instruction in music are generally required; in some cases only one hour in grades nine and ten. For choir and orchestra (electives), two additional hours per week are set aside. The music teaching in the Mittelschule is carried on by special music teachers.

Höhere Schule, Gymnasium or high school. Grades five through thirteen. Pupil age ten to nineteen. A school for those desiring to enter a professional career. Graduation (Abitur) permits entrance to all Hochschulen (universities and schools of collegiate rank). Training of the high school (Höhere Schule) teacher: Graduation from one of the Höhere Schulen; at least eight semesters (four years) at a university and academy of music. Examination in (preparation for) two teaching subjects.

In the past, music was a required subject for all students of the Höhere Schule with generally two hours of class instruction per week through all grades. Due to the continuously growing intellectualization of the German high school, music has recently become an elective subject in grades twelve and thirteen. Chorus and orchestra have special hours allotted, generally two per week each. On a purely voluntary basis students in grades eleven through thirteen can work in the fields of music theory, literature, etc. This is particularly recommended for those students who intend to enter a profession for which musical training is a necessary prerequisite; i.e., Volksschul-teacher, special music teacher, professional musician, musicologist, etc.

Aims of music in the high school. Active listening and active doing. Singing, playing, and listening lead to a better understanding and in the upper grades to a spiritual analysis of the art work. Such analysis concerns itself with insight into the organization, the stylistic peculiarities, and the human relationship of the art work itself.

The main task is to present the musical scene of our own time. A complete presentation of the development of form and style as well as music history is not the task of high schools. The teaching staff is certainly at liberty to make an occasional study of individual periods of music history. But the general music education concept expresses itself in a few characteristic individual works (exemplary learning!).

There is a frequent use of the comparative method, comparing art works of different periods, linking the past to the present. From grade eight onwards the manifold tasks of appreciation of music, the knowledge of music (Musikkunde, Werkbetrachtung) are predominant in the high school curricula.

In the first three years of the high school (Höhere Schule), grades five through seven, the following activities are included in the class instruction:

1. Singing -- cultivating the singing voice; extension of song repertoire (old and new songs, canons of different epochs); developing skill in reading music and in singing parts.

2. Rhythmic activities (music and movement) in connection with playing simple instruments (Orff-Instrumentarium, recorder, etc.)

3. Listening to music -- developing an understanding of an appreciation

for music in its totality, the old as well as the new; the spiritual as well as the secular, dance music, and "house music"; folk music and art work.

Generally a German high school consists of twenty-six classes or sections with about 500 pupils. In such a school two music teachers are employed. They are both responsible for the same kind of general music instruction; one conducts the orchestra (two hours per week), the other the choir (two hours). The required number of teaching hours for a secondary school teacher is twenty-four hours per week. With the exception of Bavarian schools there is no special instrumental program for teaching the instruments of the orchestra in German high schools; this is an out-of-school activity. Therefore only a few high schools have a good, full size orchestra and almost none have bands.

There are three main types of high schools: altsprachliches high school or Gymnasium (stress on Latin and Greek); neusprachliches Gymnasium (stress on modern languages, mainly English and French); mathematisch-naturwissenschaftliches Gymnasium (stress on mathematics and sciences). A special type of high school for music and the arts is just developing in several provinces. Those schools include the public school students who manifest special musical capacity.

## General Problems

1. There is a feeling that there is no bridge between tradition and progressive art, no balance between music as ars and usus, between folk music and art music in the curricula of all types of schools, elementary and secondary.

2. Singing and song literature are stressed too much in the elementary schools and the lower grades of secondary schools at the expense of instrumental music.

3. There is a lack of instrumental program at all school levels.

4. Educators are convinced that a great variety of musical activities

should be offered at each school level, elementary and secondary.

5. The aims of contemporary music education can no longer be fulfilled by the regular class-room teacher. For each school level a well trained specialist music teacher is demanded.

6. The promotion of musical talent seems to be neglected, especially in the elementary schools.

7. Public schools with a special stress on music education on all educational levels should be instituted. The Hungarian experiences should be carefully studied.

8. Since there is a continuous diminishing of time allotted to music teaching at all levels, especially in secondary schools, the advantages of music as an elective subject should be seriously considered.

# The Role of the Music Teacher in American Schools

Charles Leonhard

The role of the music teacher in American schools is many faceted and complex. While his principal role involves instruction in music, he may also play a variety of other roles: performer, musical leader in the community, musical adviser to school administrators, musical entrepreneur, and public relations man for the music program and the school system.

The extent to which he becomes involved in the roles other than musical instruction depends upon a variety of factors including the level at which he teaches, his area of musical specialization, the type of position he holds and his personality.

In this paper I shall consider different types of positions at all levels of the public school and the varying responsibilities involved. The levels include elementary, junior high school, and senior high school. The different positions include: in the elementary schools, general music teacher and music supervisor or coordinator; in the junior high school, teachers of music classes, and choral and instrumental specialists; in the high school, teachers of music classes, and choral and instrumental conductors; and, finally, the administrative position, Director of Music.

## Elementary School

The elementary schools of the United States exhibit a great variety in the way the music program is organized and operated, but almost every school system employs one or more music specialists at elementary level. The two most general types of position are teacher of elementary classroom music and coordinator or supervisor of elementary school music.

The typical teacher of elementary school music carries on instruction in general music from kindergarten through the sixth grade in classes of from twenty to thirty-five pupils as part of the regular school program. The music classes meet from one to five times per week for periods ranging from twenty to thirty minutes each.

The teacher, almost invariably female, works on a rugged schedule. She may teach from twelve to eighteen different groups of children every day with no free period or with one period labeled on her schedule as "preparation period", but which could be more aptly called "recovery period". While some schools have music rooms to which children pass for music, the more typical arrangement calls for the teacher to move from room to room bearing a load consisting of books, instruments, recordings, record player and other tools of her trade. While some schools furnish carts as an aid in moving, the elementary school music teacher without a strong constitution and boundless energy has great difficulty standing the pace, especially when her schedule calls for her to travel from school to school, as it often does.

In addition to their regular teaching load, most elementary school music teachers conduct one or more upper-grade choruses during the noon hour or before or after school hours, prepare all-school programs for Christmas, and organize and conduct a Spring Festival. Fortunately, their responsibilities for public performance, community leadership and public relations are usually limited. On the other hand, some schools expect an elementary school operetta each year and monthly performances at meetings of the Parent-Teachers Association.

The job of the elementary music coordinator or supervisor varies principally with one factor--the extent to which elementary classroom teachers are involved in teaching music. Due both to the scarcity of elementary school music specialists and the lack of funds, many school systems rely entirely or largely on classroom teachers to teach music in the elementary school. In such situations the elementary music coordinator plans the program, carries on in-service education for classroom teachers, visits classrooms for purposes of inspection and demonstration teaching, competes for money from the administration to purchase books, instruments and other instructional equipment, encourages incompetent or recalcitrant teachers and placates aroused principals. In some systems the music coordinator is in reality not a coordinator but a traveling teacher who gives children the only organized musical instruction they receive in periodic visits which may range in frequency from once every two weeks to once in two or three months.

In systems where music instruction is entirely or largely in the hands of music specialists, the coordinator has many of the responsibilities mentioned previously, but can devote a major portion of time to systematic curriculum development, to improvement of instruction through supervision and to systematic evaluation of the program.

The coordinator of music is often actively involved in community music and assumes a leadership role in the musical activities of civic clubs, and parent, social and religious groups. He has major responsibility for educating the school administrators concerning the purpose, value and scope of a good music program and for securing funds. Since he usually has no set teaching schedule, he also has responsibility for keeping himself informed about current developments and research in education and for passing relevant information on to music teachers who work with him.

Junior High School

Music teachers at the junior high school level share the somewhat anomalous nature of the American junior high school itself. The children are at an intermediate stage between childhood and adulthood, and the school, sharing characteristics of both the elementary school and the senior high school, has a shifting role and an uncertain identity. It is undoubtedly significant that few music teachers are prepared specifically to teach in junior high school. They are usually elementary school teachers with aspirations to move up the educational ladder or people prepared to teach in high school who are using the junior high school as a springboard to a more glamorous and higher status position in the high school.

Teachers of classroom music in the junior high school have an even more difficult instructional role than elementary music teachers. Music is usually required in grades seven and eight, the children are at a difficult age, and some of them, having experienced classroom music for six years and rejected it, have highly negative attitudes toward continuing it. Furthermore, the content of music classes in the American junior high school has never been well and clearly established.

The frequency of music class meetings ranges from once to five times per week, and the length of period, from forty-five to sixty minutes. Classes are usually organized on a heterogeneous basis with wide ranges in ability, competence, interest and experience. Class size ranges from twenty-five to sixty. Organizing and conducting instruction under the worst of these circumstances is obviously an almost impossible task. On the other hand, when the situation is favorable, teaching music classes at this level represents one of the most rewarding positions in the school. The teacher of junior high school music classes usually has great freedom in planning instruction, bears only minor responsibility for public performance and rarely is expected to play a major role in community music activities.

The junior high school choral director often combines teaching music classes with conducting a variety of choral organizations. These inevitably include one or more girls' choruses and girls' ensembles, often a mixed chorus and, less frequently, a boys' chorus. Public performances are usually limited to appearances at assembly programs, a Christmas program and either a Spring Concert or Festival or, in some cases, a musical dramatic production. Being rarely in the public eye, the junior high school choral director often has only minor responsibilities for community music leadership.

The junior high school instrumental director always conducts a band which typically rehearses five days each week for periods ranging from forty to sixty minutes. Many junior high school administrators discourage the development of a marching band, but in some situations the junior high school band director is expected to simulate all the activities of the high school band including marching and half-time shows at athletic events.

The junior high school band director may work in two junior high schools, or, more typically, carry on the program at the junior high school for half a day and give class instruction in instruments in one or more elementary schools during the remainder of the day. Orchestras, relatively rare in American junior high schools, may be conducted by the band director, or, more typically, by a string specialist who comes from another school for one or two periods each day.

## Senior High School

The choral director in senior high school teaches chorus classes and conducts one or more choruses which always include a mixed chorus, a girls' chorus and, less frequently, a boys' chorus. He usually has one status group of mixed voices called a choir which is selective in membership. Choruses and chorus classes typically meet five days per week for an hour. The choral director also organizes vocal ensembles including boys', girls', and mixed trios, quartets, octets, and madrigal groups which may rehearse before and after school. Many of these small ensembles specialize in popular and semi-popular music and, as a result, are in great demand to provide entertainment at public functions.

The out-of-school schedule of the high school choral director is usually crowded. He often presents an elaborate Christmas program, a musical comedy or light opera, and an ambitious concert at the end of the year. In many schools he also takes his groups to compete in one or more contests in the spring. He is often expected to provide entertainment for civic and social clubs and religious music for church functions.

The high school choral director is frequently active in community activities and is often engaged to direct a church choir or community chorus. In school systems of small and medium size he may also serve as supervisor of elementary school music or director of music for the entire system.

The high school teacher of instrumental music conducts one or more major performance groups and may conduct a band or orchestra in a junior high school or give beginning instrumental instruction in one or more elementary schools in the system. He is likely to be actively involved in performances outside the school and frequently assumes a major leadership role in the musical life of the community.

The teacher of music classes in the high school offers such courses as general music, music appreciation, music history and literature, music theory, and composition all of which meet daily can carry full academic credit. While only the large and wealthy districts offer a program of high school classes requiring the full time of one or more teachers, the teacher in charge of one of the areas of performance activities often offers one course of this nature each year.

The Director of Music

The Director of Music in a public school system is the principal administrative and supervisory officer in the music department with overall responsibility for the music education program. He provides leadership in program development, participates in the selection and assignment of teachers, inducts new teachers into the program, carries on a program of in-service education, supervises instruction, represents the music department with the school administration, promotes good public relations, oversees the scheduling of performances by school groups, secures needed facilities and equipment, publicizes the music program, and carries on programs of evaluation and research. In addition, he usually plays a major role in community music activities. In large systems the director of music devotes full time to his administrative and supervisory functions and may have one or more assistants. In smaller systems he often teaches a reduced schedule of classes in his area of specialization in addition to his administration and supervisory duties.

The type and extent of responsibility of music teachers varies greatly among school systems. In some systems for example, one teacher may give instruction in all phases of music (instrumental, vocal and general) in one school. In other systems he may teach only in his area of specialization in two or more schools at the same or different levels.

This variety of responsibility poses a major problem for institutions preparing teachers of music: Should the prospective teacher receive preparation as a specialist on one area of music to teach at one level? At more than one level? Or, on the other hand, as a musical generalist prepared to teach all areas of music at all levels? While the situation is constantly changing and the trend in large colleges and universities is now in the direction of specialization, most institutions have attempted to solve the problem by a judicious compromise. Few institutions, however, have solved it to the satisfaction of the music teacher education faculties, school administrators or prospective teachers.

# Music Education in Israel

Emanuel Amiran-Pougatchov

It is difficult to explain the system of music education in Israel and its problems all in a few brief remarks. I shall to do my best, knowing full well that I shall omit far more than I put in.

First a few words on the outward structure of the school system. The entire system, kindergarten, elementary school, high school, and vocational schools, come under the jurisdiction of the Ministry of Education and Culture. The Minister of Education, in his capacity as chairman of the highest educational council, also influences the policies of higher education (universities, the Technion, scientific institutions, etc.) There is free compulsory education for all Israeli children--Jews, Arabs and Druzes--from kindergarten (age five) to the completion of eighth grade of elementary school (six to thirteen). Today there is some serious discussion with regard to changing the existing system of eight plus four to the six-three-three system. This change when realized will no doubt affect the substance of the program of studies. At present there is a general uniform curriculum for all elementary and high schools, but it allows a certain amount of leeway for the different trends such as religious, vocational, agricultural schools, etc.

Children of pre-kindergarten age can attend nursery schools, which, whether private, public, or city-maintained, are also supervised by the Ministry. In some places, nursery schools for three- and four-year-olds are free for children from poor homes.

All principals and teachers of elementary schools are appointed by the Ministry of Education, and their salaries paid by the ministry, which is also responsible for their social benefits: pension, sick leave, etc.

There is no compulsory education law for post-elementary schooling (fourteen to eighteen). The high school usually belongs to the city or local council, or is public or private, and the teachers are appointed and salaries paid by these local authorities. In some immigrant centers, high school education is free, and gifted children are assisted with grants, bursaries, and extra tuition. The Ministry gives uniform matriculation examinations, held at the same time, for all schools, and it approves the matriculation certificate, but each high school has a wide latitude for its own choice of emphasis on different subjects, beyond the certain few required subjects. Some high schools have the same subjects taken by all students in the same faculty (arts, sciences...) but in others, there are only a few required subjects and the rest are electives.

All supervisors of kindergarten, elementary, and high schools of all kinds are employees of the Ministry of Education. Their reports are filed both in their local office and in the head office of the Ministry in Jerusalem. This centralization by the State is firm, but on the other hand allows for freedom of maneuvering, and is well-suited to our educational aims, which have their complications. It is absolutely necessary to give equal education to all children in all layers of the population even though they may be of such different levels due to the widely-varied backgrounds of parents and children who are still engaged in a physical and spiritual absorption in the new homeland and in a new culture.

## A. Music Education--"The Frame".

Music education is a part of the general education program and is influenced by it. The regional music supervisors are responsible to a head supervisor attached to the regional body (such as Tel Aviv Area, or Haifa Area, etc.) in matters of administration--appointment of teachers, reports, etc. But in matters of educational content, they are directed and instructed by the directing supervisor of music education who is the special arm of the Central Pedagogic Secretariat. The regional music supervisors meet once a month under the guidance of the directing supervisor to clarify pedagogical and organizational problems, and to decide on policies of music education. The directing supervisor is also in charge of special music schools, such as the high schools of music, the conservatories and academies, and the music teachers' training colleges, and for the program of study for music in any teachers' training college. This does not include the music faculties of the universities.

Today there are more than 250 teachers of music and rhythmics in kindergartens, about 500 music specialists in schools, and 810 teachers in the thirty-eight special music schools, all under the official supervision of the Ministry of Education. (There are additional schools beyond the thirty-eight which have not asked for the Ministry's supervision, as there is no law that requires them to do so.)

In kindergarten there are two half-hour periods per week of activity with a music specialist. In the elementary school curriculum, two music lessons per week are required, but because of budgetary reasons, there is only one lesson per week at present, a situation which we hope will be remedied in the near future. The lesson is given by a music specialist from the fourth grade up through eighth grade. In grades one to three the music lesson is given by the general teacher, who is not properly trained for it, a fact which music educators and music supervisors strongly disapprove of, as it causes a most harmful setback from the earlier accomplishments in good music education which they received in kindergarten. So we are striving to introduce music specialists in these first grades, too. In many schools the principal, of his own accord, and with the assistance of the Parents Association, does employ teachers for rhythmics and folk dances for these grades.

In the kibbutzim (agricultural collectives) where possible, they provide music specialists in all grades.

In every school, two hours a week are allotted for choir, and if there is an orchestra of any kind, the Ministry of Education participates in paying the salary of the instructor.

In my opinion, music education in grades one to three is our Achilles heel.

### B. Music Education--"The Picture": The Pedagogic Content.

1. Kindergarten. It is in the kindergarten that is is important to lay a solid and healthy foundation of good music education. In addition to the daily dancing and singing with the kindergarten teacher, the music educator gives the children Dalcroze eurhythmics (a system we are ardent admirers of) during the two half- hour periods a week, as well as good musical instruction through folk dances, musical games, percussion bands. The music educator sees to the continuation of the basis of music appreciation habits and active participation in singing and movement (despite the limited time that is given).

The principle of self-expression is preferred and encouraged, and the subjects of holidays, plant and animal life, work and play, are worked out as improvisations, and sometimes, little by little, take on a permanent form.

Our problem of good, proper singing is one of the most serious among children, young people and adults for many reasons: the climate is hot and moist in most of the country for a good part of the year, and living is outdoors; the manner of speech of the different cultural communities (guttural, nasal, those who can pronounce all the twenty-two letters properly, and those who pronounce each sound giving it the pronunciation of the country of their origin.) To get a uniform musical sound is a work of art; indeed, it requires sorcery on the part of the music instructor.

2. Elementary School. There is an official approved program of music studies provided by the Ministry of Education which can be used by the school as a desired curriculum for grades one to eight. But this program permits the teacher to use any method of teaching, as long as it will establish definite goals of achievement in the various branches of music education. In general outline, this program includes singing, theory of music, ear-training and solfège, music appreciation, some chapters in the history of music, playing an easy instrument, and an acquaintance with the musical instruments.

Because the schools are too small to engage additional full- or part-time vocal or instrumental specialists in most cases, the same music teacher must teach classes and conduct the choir and orchestra, both in school performances and at inter-school gatherings. There are annual gatherings of choirs and orchestras in which participating is compulsory, exemptions granted by special permission only. The gatherings are non-competitive, but the judges submit their evaluations of the performances, and the results are presented in an official certificate from the Ministry to each choir and orchestra. After each gathering, discussions are held on the spot at which the judges can give their criticisms and comments to the teachers and the teachers can explain or justify, if necessary, their points of view. As a result of these discussions, there have been pronounced improvements in vocal performances during the sixteen years that the choir gatherings have been taking place.

While striving for good vocality, we are at the same time trying to improve the unsatisfactory condition of the teaching of solfège. It is clear that in keeping with the new melos, which is principally pentatonic and modal (at any rate in our characteristic songs) it is impossible to teach the customary major-minor solfège. Some particular methods have been suggested, but this is a subject in itself.

Within the sphere of the theory of music we want to give a pupil who has completed eight years of school (in spite of the faults and hindrances in grades one to three, the lack of time in the other grades, etc.) an acquaintance with the fundamentals of rhythm, tempi, dynamics, time; he should know the structure of all the scales and intervals, and the basic forms of composition. In ear-training and solfège it is very difficult to accomplish very much when there is only one lesson a week in crowded classes of 45 or more pupils. But nevertheless, in many places, with very good teachers, they do make excellent progress. Actually, the main goal is to bring the child close to the symbols of music and the basic concepts, and to exorcise the common fear of this "secret writing" of music.

Good rhythmic foundations have been laid with the shorthand notation of Dr. Somervell, the English music educator whose system I brought back with me from England in 1935, and which since has been used successfully in schools to this day. I believe that this Somervell system is a work of genius in its simplicity; it is graphically logical, easy to write, easily grasped by children (even the retarded) who feel as if it were their own invention.

Our difficulty in the teaching of reading music is more in the matter of pitch; and especially so for those children from Oriental backgrounds, whose ears are not attuned to the 12-tone scale. In the process of integration of the Eastern and Western cultures, there arises the problem of preserving the authentic folklore of the different communities; but where and how to do this is a subject in itself.

Music appreciation. Though the official program hints at definite lines, it gives the teacher freedom of choice of works suited to the class, the school, the abilities of his pupils, and the general and musical level of the children. The guiding policy is to give the children the opportunity to hear considerable good music and to learn to enjoy it, and in time, to become intelligent listeners at concerts and to broadcasts.

Efforts are made to bring musicians in various forms of ensembles to schools, and also to bring entire schools with teachers and principal to a concert hall to hear good music accompanied by explanations. The aim is to have approximately five concerts a year. In recent years this program has been carried out with considerable success. Even though in remote settlements, the schools are too small to have regular programs as in the city schools, we try to give them as many of such programs as possible, and plan in the future to help by having regional "travelling teachers" to bring programs of music and films to small settlements, like the mobile music units operated by the Ministry of Education and the America-Israel Cultural Foundation with their programs for adults.

3. High School (age fourteen to eighteen). Here there is considerably less uniformity in music education than in elementary schools, and it is dependent on a number of factors: the general situation, the location of the school, and

even the personality of the teacher. Choirs for three and four voices, bands, and other instrumental ensembles are encouraged. Folk dance groups are particularly popular at this age. In the city high schools, and even more so in the high schools of the kibbutzim (agricultural collectives)--where the parents of the students are members of the kibbutz and will make any sacrifice for the education of their children--stress is laid on music appreciation.

*High Schools in the Kibbutzim.* There are approximately sixty institutions of junior and senior high level in the kibbutzim, where music education follows three main channels (after a good foundation in music in their earlier education):

a. *Class lessons.* Two hours a week in all six grades (seventh to twelfth) *required*, not elective. Content:

1) Music appreciation
2) Songs
3) Theory and solfège
4) Class choir

b. *Instrumental orientation.* Studying an instrument is encouraged. Up to 80% of classes study some instrument: recorder, mandolin, guitar, etc. Lessons are after school, privately and in groups. Talented children are provided with serious instruments--bowed or wind--or given access to a piano. Such children may start in fifth grade. They also may participate in regional music schools both in study and in orchestra or ensemble.

c. *Social activities with music.*

1) Choir. In larger schools, there are even two, for younger and older students. Participation is non-selective; anyone who wishes may join.

2) Orchestra or band. One or two.

3) Ensembles. Vocal and instrumental, or combined; including chamber music.

4) Evening programs.

    a) concert of records.

    b) musical evening of quiz, games, etc.

    c) performances at parties and celebrations.

5) Extra-curricular study groups for solfège and theory, conducting, and music appreciation.

6) Activating the children with responsible tasks in the care and maintenance of the musical equipment.

7) Organizing and attendance at concerts.

d. Usual Equipment

1) Record player and good basic record library.

2) Tape recorder and tape library.

3) Central music room, classroom, and practice rooms.

4) About fifty fretted instruments for every 100 children; about ten serious instruments for every 100 children.

Growing orchestral activities on a large scale, which are still quite new to us, have recently been urged more strongly by the Ministry of Education, which to the best of its ability is trying to establish and develop bands and orchestras. The main impediment is the high cost of musical instruments. The lack of highly-qualified teachers is another problem; good musicians are occupied in professional orchestras and in their spare time are too expensive, if available.

4. Music High Schools. There are three: two in Tel Aviv, and one in Jerusalem. The graduates of these high schools are the main material that flows

on to the academies and music teachers' training colleges, according to their personal inclinations and musical abilities. In order to earn a matriculation certificate, in addition to the five required subjects as in any high school, students of the music high schools must pass examinations in solfège, harmony, and history of music, and show the ability to play some instrument.

5. Training of Teachers. There are two music teachers' training colleges: the State Music Teachers Training College in Tel Aviv, and the Oranim Music Teachers Training College near Haifa. Graduates of these colleges are qualified music teachers and can teach in any kindergarten, elementary school, or high schools. Graduates of the two academies (in Jerusalem and Tel Aviv) on the other hand, who wish to teach in schools, must first complete special training in music pedagogy and a few other required subjects not covered in the academies.

The Ministry of Education, in cooperation with the Teachers Association of Israel, conducts in-service courses during the summer holidays and at various times during the school year where teachers can perfect their knowledge in all fields. These courses are invaluable for new immigrants who are good musicians, who first learn sufficient Hebrew, and then need only to be introduced to the material taught and the methods used in our schools so they can then be employed, first as temporary teachers and then as permanent music teachers. Many musicians in this category were absorbed into our educational system, though it was no easy matter.

The Department of Music Education puts out a quarterly publication for music teachers containing material of a general pedagogic nature of interest.

Some of the Main Problems.

a. Organizational.

1. Lack of teachers. Especially male teachers. Not only in

remote communities, but in the big cities, even though salaries are equal to those of general teachers, and the music teacher can augment his earnings outside of school conducting study groups, choirs, and orchestras.

2. Lack of equipment. This is necessary for good work. A. M. L. I. (Americans for a Music Library in Israel), a voluntary organization with headquarters in Chicago (founded by Mr. and Mrs. Max Targ of Chicago) contributes large quantities of musical instruments and other equipment, has helped and still helps tremendously. But however generous these constant donations, they cannot take the place of an official budget.

3. Lack of music rooms which simplify the teacher's job and create a suitable atmosphere. (There are signs of a tendency to remedy this.)

4. Circulation of music books for teacher and pupil is comparatively very small, making books extremely expensive, discouraging both publishers and writers. Therefore we do not have many books, but some progress is being made.

5. Obtaining a budget adequate for the many growing needs from government sources, municipalities, or local councils, is not a simple matter. Donations from private sources are non-existent as there is no income-tax deduction for donations.

b. Substance.

1. Finding proper forms for teaching music in the fabric of the many different cultural groups and to unify them without destroying the good and original values of their long heritage. It is impossible for those of a European background to listen to and sing the Oriental microtones, and on the other hand, since the Orientals want to absorb the existing scale and fundamentals of the so-called European music, we have based our studies on this for the time being. This causes difficulties and raises many problems.

2. The most difficult problem for our music teachers is the production of a uniform vocal sound, especially in choir. One cannot permit a choir to be composed of streaks of different types of voices, strange to each other, singing with nasal, guttural, open, etc. vocal habits, and in addition with serious differences in pronunciation. It is also a problem to prevent shouting in speech and in singing, which are the result of climatic conditions, temperament and a nervous way of life.

3. Conducting a campaign against the spread of hits and cheap music constantly heard on the radio and in the cinema. To instil instead appreciation and love of original songs and good music, Israeli and foreign.

4. Preserving and deepening the pedagogical morale of music teachers so that they do not become assembly-line educators but maintain their artistic and pedagogic aspirations, with the support of which they can do their work. By the use of courses, seminars and individual care, we try to keep the flame alive and bright.

5. The broadening and strengthening of a net of instrumental groups in all schools by overcoming all hindrances and handicaps.

# Music Education in English State Schools

Arnold Bentley

Notes:

1. Because it must be brief, this paper makes no mention of music education in the private sector, that is the preparatory and public schools, as they are called in England.

2. In England the law requires children to attend school from the age of five to at least fifteen years of age. Primary schooling is from five to eleven, and secondary schooling is from eleven to fifteen or older.

It is not possible to give a single, clear description of music education in English schools for the following reasons:

1. There is no recognized, generally accepted or prescribed, syllabus of work for the country as a whole, or even for smaller regions; the teacher is free to teach what he/she considers appropriate for the pupils.

2. There is a shortage of good music teachers, especially in the primary schools, but also in some of the secondary schools.

## A. Primary Schools

### Aims of Music Education in the Primary School in England

1. The aim of music education in England is to introduce the child to music as a live experience, and, according to his abilities, to assist him to learn such skills as will enable him to take an increasingly active part in music making, and to become a more appreciative listener.

2. Music education is not mere entertainment in which children have to

make no effort. It is *not* the mere rote singing of unison songs, *nor* the playing about with pitch or other percussion instruments solely for the fun of the moment, although immediate satisfaction at any stage is essential if further progress is to be made. *Neither* are the children there merely to be used as choral-singing or instrumental-playing material for teachers, or others anxious to exercise their powers as conductors. School concerts and festivals have their place, but the learning of items for massed performance in public is *not* (except in so far as it is complementary to more important work) music education.

3. Enjoyment, both immediate and long-term, is of the essence of music, and real enjoyment arises from the satisfaction of achievement at the level appropriate for each child. Linked with this, appreciation (or aesthetic satisfaction) comes mainly through appropriate personal involvement in music making, which in turn depends upon developing skills.

4. Music education can make a vital contribution not only to the life of the school community but also to the personal development of the individual child. Well done, it can stimulate the bright child to even richer personal fulfillment, and there is evidence that it can operate as a form of remedial treatment for the more generally backward. Elementary musical skills have only a low correlation with intelligence; they depend largely upon rote memory. These skills can often be grasped and developed by the generally less able children, who thus gain in personal confidence, with the result that their other work begins to improve.

In music, as in other spheres, children show a wide range of abilities at any given chronological age. Thus their individual rates of progress will vary, and not all will achieve as much as the most able. However, both general and specific objectives must be stated if the work is to proceed on a steady course.

Some children may not achieve all these objectives; others will need even further stimuli and facilities in order to stretch themselves to the optimum. The general aim has already been stated. It now remains to state specific objectives for music education in the Primary School; i.e., what one could reasonably expect the majority of children to be able to do by the age of eleven years, given adequate training.

Objectives of Music Education in the Primary Schools

1. Sing in tune with a pleasant tone.
2. Know by rote many songs:
    a) Nursery rhymes, etc.
    b) National and international folk songs
    c) Songs by "classical" and modern composers
3. Read vocally from staff notation (or other symbols) melodies, including chromatic changes.
4. Write in staff notation (or other symbols) tunes that are well known to them, and short dictated melodies.
5. Play melodic instruments from staff notation, as appropriate to their differing abilities and according the the facilities available; e.g. pitch percussion, recorder, strings, brass.
6. Know some music through listening only, and something about orchestral instruments and about their composers.
7. Creative work (improvisation) would play an important part throughout.
8. Two- or even three-part singing is possible and desirable, but success in this depends upon some skill in reading (see objective no. 3 above).

Curriculum and Methodology

In England the general principle is that the classroom teacher (usually a woman) teaches most subjects, including music, to her class. Only rarely does one encounter a specialist teacher of music in our primary schools.

Usually in a primary school there is at least one teacher, sometimes several, who can teach some music; sometimes there is no one. The time allowed for music depends upon the ideas of the head-teacher (principal) and on the availability of teachers, and might vary from half an hour to two hours weekly.

1. Singing. Lessons usually include some singing; very young children sing nursery rhymes and play songs; as they grow a little older they sing national and international songs, folk songs and perhaps a few art songs. A daily act of worship takes place in all schools and this usually includes the singing of a hymn. The quality of singing varies and depends entirely on the teacher. Sometimes the best singing occurs with a teacher who cannot play the pianoforte. The good pianist is often not a good teacher of singing; the not-very-good pianist is usually even worse, as she is preoccupied with manipulation rather than teaching the class.

2. Music literacy. In the nineteenth century John Curwen popularized tonic sol-fa, a moveable doh system of music reading. Through this system children, often from quite uncultured homes, were taught to read music; that is, to see visual symbols and to reproduce them vocally, which is not the same operation as in instrumental playing where the notation instructs the player, primarily to manipulate.

In education, fashions change in England as elsewhere; the old is discarded in favour of the new; and in the early part of the twentieth century tonic sol-fa became less popular. With the increased availability of the gramophone we had the "appreciation" movement; then there was the stress on the teaching of rhythm, or perhaps more accurately note-lengths, through the percussion band movement of the 1930's and 1940's. So far, even if reading vocally had become neglected, a fair amount of singing went on. More recently pitch percussion instruments have been added, and we have also had stress on so-called "activity" methods, as though this was something quite new. (I do not know how one can take part in music without being "active".)

One result of these swings of fashion has been that children have been less systematically taught the essentials of music reading than they were at the turn of the century. A minority of teachers still teach the foundations of music reading through sol-fa, but very few teachers can themselves use this simple system, and music reading, vocally, suffers as a result. At the present time an attempt is being made by some music educators to revive a wider use of sol-fa syllables as an aid to reading the notation of music.

3. Instrumental playing.

a. Percussion. In the early years of the primary school there is a good deal of percussion band playing, and often note-lengths and rhythmic groupings are taught by this means. As I mentioned earlier, pitch percussion instruments have been added in more recent years, and this is certainly an improvement since it introduces the most characteristic feature of music, the pitch element. For many years most good teachers have encouraged the creative element of improvisation in their classes; more recently the teaching of Carl Orff has given a boost to this aspect of the work. This is great fun at the time of doing it, and for that reason a good thing: the improvisatory element is splendid and is easy when only the degrees of the pentatonic scale are used. But some teachers get no farther. I have read that Carl Orff himself has said that his is an easy system to start but that to carry it on requires a good musician. Some of our primary school class teachers are good musicians; many are not, and that is not a criticism of them. Unfortunately, new (and sometimes not-so-new) ideas are often inadequately grasped, even distorted, in an enthusiastic attempt to adopt them; and a "new" stress on more instrumental work in class is too frequently responsible for a neglect of singing and vocal music reading.

b. Recorders. For a long time the recorder has been a popular instrument in the English school. Many of our teachers teach the playing of this instrument successfully, and there is much good music available for it. When the teacher is sensitive, even if not a highly qualified musician, delightful results can ensue. It is not uncommon to find a consort of descant, treble, tenor and bass recorders in primary schools.

c. Strings, brass, woodwind. Other instrumental teaching is usually given by visiting peripatetic specialist teachers to small groups of children, to individuals. There is a considerable amount of string class teaching, some brass, and occasionally woodwind. The teaching of strings in small groups of anything up to seven or eight children is an activity that has grown rapidly in the last twenty years. The methods of teaching have been carefully planned, and the results are often most gratifying, with good intonation and good style. Brass playing often takes the form of small ensemble playing, duets, trios or quartets, with one instrument to a part.

4. Festivals. Throughout the country primary schools (like secondary schools) commonly combine forces, on an area basis, for music festivals of singing and playing, usually under the direction of the area Music Organiser or of a guest conductor.

5. B. B. C. Music Broadcasts for Schools. I mentioned earlier that occasionally there is no one on the staff of a primary school who can teach music. In this situation the B.B. C.'s school music broadcasts profitably help

to fill the gap. These broadcasts were primarily intended to supplement the work of the school teacher of music, but if there is no such person they may be the sole means of music teaching. The B. B. C. puts out a wide range of sound broadcasts for children of all ages, for instance, Music and Movement, Singing Together, Adventures in Music, Orchestral Concerts Series, and so on. There are also television music programs from both B. B. C. and I. T. V. Pamphlets for teacher and pupils are available for all programs. It will be appreciated that these broadcasts cover a wider age range than that of the primary school, and some of them are designed for the secondary stage. I should also draw attention to the B. B. C. Music Program which provides concerts and recitals almost continuously from 8 a.m. to 11 p. m. daily.

B. Secondary Schools.

It is no less easy to generalize about music education in our secondary schools than in our primary schools. There is much variation in quality and quantity. Something like 80% of children attend secondary modern schools; about 20%, the most able intellectually, attend grammar schools. At present there is a move to change this system to that of the comprehensive school, but this change has not yet been universally accomplished. The greatest variation, and the more acute shortage of good music teachers, is in the Secondary modern schools. However, there is something like a recognizable pattern in the grammar schools, and, as this paper has to be very brief, I shall now concentrate on these schools. Much of what I shall say about the grammar schools will presumably apply to comprehensive schools, and in fact does apply, with appropriate modifications for the generally less able pupils, in the relatively few comprehensive schools already established in suitable accommodation.

Most grammar schools now have at least one trained musician teaching music. He (or she) is expected to be a general practitioner, able to play a keyboard instrument efficiently, and to teach all aspects of music in the classroom: singing, theory, history of music, simple instrumental playing, e.g. recorder. He is also expected to train and conduct choirs, orchestras and other instrumental groups, organize and direct concerts, and so forth. He must be qualified to teach the more academic work (harmony, counterpoint, composition, history, keyboard work, etc.) to those older pupils who wish to take music to the various levels of the General Certificate of Education examinations. He is often asked to give a general cultural course in music to older pupils of sixteen to nineteen years.

Instrumental work often flourishes in this type of school. One usually finds both individual and small group teaching of strings, brass and woodwinds, normally given by visiting specialist teachers.

It is common in the grammar schools for the children of eleven to thirteen years to have at least one and more often two music lessons per week in class. It is less common to find music as a compulsory subject from thirteen or fourteen years onwards. At this stage pupils may be given the opportunity to drop one or two subjects, of which music may be one, in order to devote a little more attention to others of their choice. You may think this is a bad thing; I am not sure that it is. Children who wish to study music more seriously and as an examination subject with an eye on their future can do so. The rest are not deprived of musical experiences even if they are not made compulsory in the classroom.

Here I would draw attention to the common and flourishing feature of what we call extra-curricular activities, that is musical activities taking place, outside the time-table of normal lessons, before and after school and in breaks. In many schools one find two or three choirs, small and large, orchestras from small to sometimes full symphony orchestra, brass and other groups and chamber music. This extra-curricular work can play a vital part in the life of the school; it tends to unify the school community. An eighteen year-old may be playing violin at the same desk as a thirteen year-old; an eleven year-old trumpeter may be already a better player than the seventeen year-old at his side; in the choirs the young trebles are just as important as the much older tenors and basses. So whilst music may not always be a compulsory subject throughout the curriculum, there is much lively music making going on in these schools for every pupil who has the desire and the ability to take part.

The music teacher is expected to be able to cope with all this, to teach music in the classroom at any level, to organize it outside the time-table, and generally to make music a live experience in the school community. These demands are reflected in the training we try to give those men and women who will become specialist teachers of music in schools. However, that is a topic for another occasion.

# Music Education in the Bolivian Educational Establishments

Nestor Olmos Molina

In the Bolivian educational system, we have two very well defined areas: the urban educational area (cities and provincial capitals) and the rural educational area (small towns and one-room schools out in the country).

## I. Urban Area.

The teaching of music education (in kindergarten, elementary schools, vocational schools and high schools) is done according to a program, which includes fifty per cent folklore themes and fifty per cent international themes.

The folklore thematic materials are found at all the different educational levels, and include:

A. Regional folklore songs

1. Native themes with school lyrics.
2. Popular themes with school lyrics.
3. Rounds and musical games.

B. Popular and native regional dances--Teaching of regional dances with simple choreography.

1. Plateau (Altiplano)--various Indian and seasonal dances: huayno, diablada, morenada, llameros.

2. Central valleys--dances for festivals, picnics, etc.: cueca, bailecito, pandilla, zapateado.

3. Plains--dances for carnivals and fairs: taquirari, carnavalito, chovena.

4. Southern valleys--peasant dances with instruments: chapaqueadas, (with cañas, erques, violin), villancicos (Christmas carols).

C. Study of the work of Bolivian composers (biographies).

Biographies of composers of:

1. Cultural music
2. Religious music
3. Popular music
4. International music
5. School music (didactic texts)

D. Introduction to the use of native instruments

1. Pinkillos, queñas (flutes) and zamponas (pan-pipes).
2. Bombos (bass drums) and small drums.

E. Choruses with two, three and four voices using popular folklore themes. (Characteristic at the high school level).

F. Formation of small museums with local instruments and those from nearby places.

G. Radio hearings and conferences about folk music

H. Dance Festivals and local folk music choirs. (In town squares and open spaces.)

I. Interpretation of folk music by percussion bands.

II. Rural Area

Small towns and country schools.

A. Practicing of native songs in Spanish and local language or dialect.

B. Practicing of regional dances (from the plateaus, valleys and plains.)

C. Practicing with local instruments. Formation of school bands and musical groups.

D. Regional dance festival and contests of performance on native instruments.

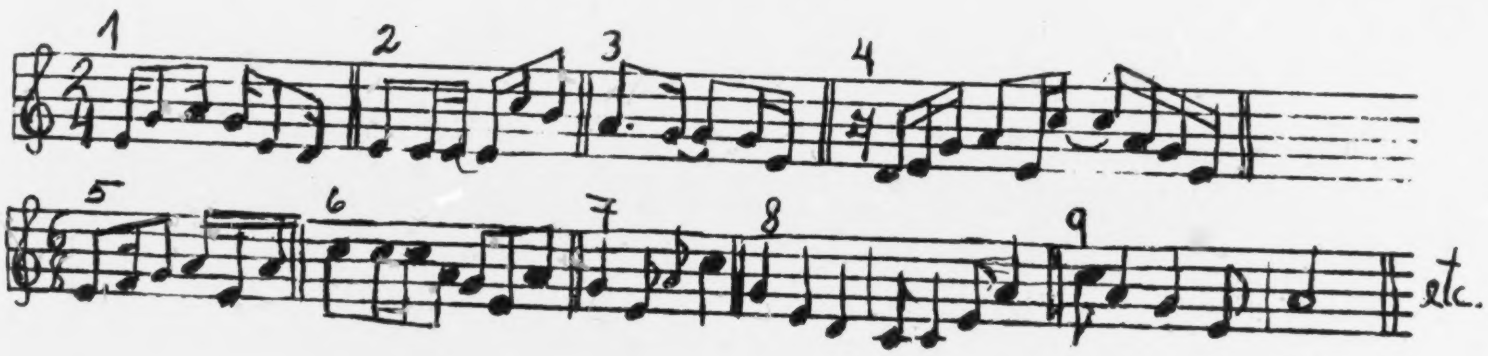
Bolivian music is varied in character and sometimes is quite complex. It includes:

1. Melodies (songs for vocal and instrumental interpretation).
    a. Two tone
    b. Three tone
    c. Four tone
    d. Five tone
    e. Six tone
2. Regional native and popular folk dances
    a. Plateau--dances of peoples, occupations, seasons: huayno, mecapaquena, pasacalle, baluyo, diablada, morenada, cullawas, tobas, llameros, etc.
    b. Valleys--dances for special celebrations: cueca, bailecito, chapaqueadas, villancicos, trenzadas, chunchos.
    c. Plains--dances for carnivals and fairs: taquirari, carnavalito, chovena, mach eteros, etc.
3. Instruments--flutes, stringed instruments, percussion instruments: queñas, pinkillos, charango, erque, pututu, caña, bajones, bombos (huancara) sicus or zamponas, caja, tarka, anata, Khoana, jula-jula, etc.

For each religious festivity and in each place or region, there are songs, instruments and dances. In the Department (equivalent of an American county) of La Paz, there are more than 150 dances, with different costumes and typical instruments. There is a large variety of queñas (flutes): transverse, beveled, pinkillos, etc. The varieties of sicus or zamponas also differ greatly in shape (single and double). The bombos or drums come in a large variety and have different names.

The means of collecting folklore data are few and also the staff working in that field is very limited. It would be desirable for expert investigators to visit Bolivia in order to catalogue the huge musical treasure of the Bolivian territory.

Syncopation is the predominant rhythm in the plateau music and the 6/8 rhythm is very common in the valleys and plains.



The work done by the music teachers would be more effective if they could count on the adequate audio-visual aids. We believe that most necessary visual aids are the following:

a. Movie projector

b. Slide projector

c. Photographs

d. Record-player teaching records.

e. Tape recorder and tapes of native and popular music.

f. Museum with instruments costumes and dances.

g. Illustrated textbooks about instruments, dances, music, composers, etc.

h. Research in folk music (cataloguing music, instruments and dances by area).

**Note:** This address was illustrated with slides, tapes and the demonstration of some dances and native instruments.

# The Music Man--Instrumental U. S. A.

## What Characterizes a Successful School Instrumental Music Teacher?

Louis G. Wersen

The successful instrumental teacher in the United States has made himself a man who wears many hats. He is a musician, teacher, conductor, custodian, counselor, administrator, librarian, a composer-arranger, and a copyist.

Under those hats he is a man of diverse moods. He must be dynamic and enthusiastic, humble and proud, receptive and creative, firm and kind, serious and humorous, independent and cooperative, gregarious and energetic.

He has proven himself a person who seldom accepts the present, but rather is always seeking, accepting, and creating new horizons, new ideas and new goals.

He is a man who has a definite purpose in every teaching act. He knows his reason for being alive. He is here to teach children how to make music.

He is a man who reads and studies, wonders and learns.

He is a man who knows a great deal about art, literature, architecture, the dance, and the theatre. There are times when he is a carpenter, perhaps even a plumber.

He is a man who enjoys people. To do his job he finds that he must know teachers, bankers, professional musicians, business men, artists, transportation men, theatre personalities and stage craftsmen, military personnel, newspaper editors, and football coaches.

He is a man impelled to be and know all of these. Yet he is and he does even more.

Above all he is an artist musician; a teacher who has a "musicians ear." He cannot condone or accept mediocre or poor musical performance. If he is a band director he is "the professor" who knows how to play and how to teach the piccolo and flute, the oboe and English horn, the bassoon, the entire clarinet family from the touchy $E^b$ soprano to the awkward contra, the basic trio of saxophones, the French horn, the trumpet, the trombone, the baritone and the tuba. Even here, the list does not end. He knows how to teach the tympani, the bass drum, the snare drum, field drum, tenor drum, Scotch drum, bongo drum, cymbals, crash cymbals, the suspended cymbal. The list is endless. If he is also the orchestra director he knows the violin and viola, the 'cello and bass. Tabulated, this lists instruments numbering well over two dozen, each with its own problems, peculiarities and techniques. This presents an overwhelming number of problems, but the successful instrumental teacher knows not only the problems, but he knows further how to help students overcome them.

If his students produce ugly or unusual sounds on a particular instrument, the teacher's ear drives him into further study of the instrument, or into consultation with a professional musician friend who can give him the answers. If this does not bring results, his ear makes him admit that his instruction is not reaching the children and he arranges that they study privately or, at least, that he and the students receive some coaching on the troublesome instrument.

His musician's ear further tells him when and why harmonies are not in tune, when and how chords are out of balance, when accompaniment overshadows melodic line or when phrases are not being phrased, when dynamics are not being observed, or when tempi are in a rut. He performs with his ensemble as if he were a master musician playing an artist recital on his own major instrument.

He never allows his ear to become so dulled and tarnished by the endless barrage of student sounds that he excuses his own mistakes in training the ensemble by saying, "After all, they're only kids."

His musician's ear tells him immediately and specifically what is wrong in rehearsal. It is not enough when an ear can provoke only the comment, "Something is wrong. Let's try again." It is not enough when the teacher can only hope that something good will come of endless repetition. His ear must tell him immediately what is wrong. From his training and his experience he must find words to give specific advice to correct mistakes that students make.

His sense of rhythm is such that he reacts immediately and accurately to every rhythmic symbol and he is tenacious enough to teach his sensitivity of rhythm to his students. He knows that without proper articulation this can never be realized. He knows that awkward phrasing upsets rhythm, that tempo, which he alone is responsible for setting, can destroy the pulse and drive of the composer's intentions. He cannot teach note values alone; he must teach how notes, when combined with interpretive devices, make music.

His sense of showmanship brings polish and artistry to every performance. No matter how young the performer, no matter how elementary the music, no matter how small the occasion, the performance must sparkle with style and purpose. He teaches his students how to enter, how to appear on the stage, how to acknowledge applause, and how to leave. Whether the performance is by an individual or a large concert ensemble, he is as much concerned with the audience's reaction to the appearance as he is with the listener's sensitivity to the sound.

Much of the success of instrumental music in the United States must be accredited to the pageantry of the smart stylistic marching bands developed by a few men in midwestern universities. The styling caught the imagination of band directors everywhere and was emulated across the country with amazing results. Communities and boards of education began demanding that their schools provide a music program that could field a marching band. Directors had little trouble in getting equipment, provided their band received outstanding ratings, or even good ratings, in marching contests.

The successful band director either knows how to accomplish this, or he very quickly finds a friend or strikes up a selfish acquaintance with a military man and talks him into drilling the school band in marching techniques. The flag team, the rifle team, the drill team, the drum major and majorettes, and the band need careful coaching from someone who understands military order, style, and procedure. The intricate marching and complex manoeuvers performed today demand that the director seek special instruction in this area, or that he have a specialist take over the field manoeuvers of his band. Should someone do this for him, he must, however, remain the general. He retains command.

Whether on the field or in the concert hall, he is the musical director. As the director, he conducts. The successful instrumental teacher is a good conductor. He usually has natural ability, is trained well, and polished by experience. He thinks of the baton as his strongest ally or his worst enemy. How he uses it, he knows, may result in success, mediocrity or failure. He thinks of conducting as an art. He knows that he has much to learn from the professional conductor, but that as a teacher his conducting will be somewhat different. Generally, children are immature as musicians, no matter how well they are trained. They relax easily, are easily distracted, and can quickly forget. The school conductor knows this. He soon learns that he, even more than the professional conductor, must literally lead his ensemble through the composition, almost forcing the instrumentalists to play more skillfully than they are individually capable of doing. The school conductor soon begins to rely on degrees of overacting, over-emphasizing, over-phrasing. He is forever "on guard."

Off the podium, he is also on guard, watching for occasions that will permit him to improve his program, looking for opportunities that will permit his children to improve themselves. He is the man on watch who looks after the equipment, the music, the uniforms. He is the man who looks after people, into plans, and over things.

The successful instrumental teacher is, indeed, a man who sees no end to what he needs to know, what he needs to do, and what he needs to be. To the degree that he is diverse in his teaching and conducting abilities, his friendships, his musicianship, and his personality, he is successful.

# Music Education in Colombia

Margoth Arango de Henao

## General Situation

To understand any problem related to my country--Colombia--it is necessary to know at least a few facts about general education in Colombia. They will be the only standards upon which to evaluate the existing social and humanistic realities. They explain by themselves a great many of the negative appearing facts and the omissions that predominate in our cultural program.

According to the last official census the population between seven and eleven years of age was 3,032,000 children, out of which just 1,546,375 are currently enrolled in school. This means that there is an illiteracy rate of 49% among Colombian children. The population between twelve and eighteen years of age is 2,816,553 of which just 411,112 enroll in high school. This means that just 14.5% reaches the high school level.

In relation to higher education (technical or university), just 2% out of 2,174,060 boys between nineteen and twenty-five years old reach this level.

These figures are eloquent enough in themselves to guide us toward an understanding of the educational-economic situation in Colombia. In part they illustrate why the upper classes are so indifferent to music education; maybe the real reason rests upon the fact that this very same group never had the benefits derived from learning music in school.

In 1963 a decree was issued by the National Ministry of Education according to which it is compulsory to include four weekly hours devoted to aesthetic and manual education in the elementary school. The activities described as valid toward the fulfillment of this program are: music, singing, drafting, home economics and shop.

This law has been of great significance because it includes music for the first time in a school program. But if one carefully observes how this official issue is being accomplished qualitatively and quantitatively, one arrives at the conclusion that an important step indeed has been taken but actually it did not bring about any appreciable change.

The normal schools, the public high schools, and the elementary schools being the institutions under higher official control offer a one-hour weekly music class. These classes are limited to study of the theory of music, sol-fa, and choral practice. The teachers charged with this teaching activity are 90% individuals who never had any formal musical education and never have had training in musical methods and pedagogy. There are no official textbooks for these courses which could be required or suggested, and as a consequence everybody teaches according to his own limitations and complete anarchy results.

The choral repertoire used is generally not only inappropriate for the range of the children's voices but also unrelated to the themes and interests that should be awakened and cultivated in the child and the adolescent through singing. There is no need to add that vocal technique in these cases is something totally unknown, and if by any chance there is a little instrumental practice it is limited to popular string instruments such as the treble guitar, the mandolin, the lyre, and sometimes the regular guitar. These are taught by ear.

In the private schools the situation is even more deplorable because there is no such direct official control over them; the music class is replaced by choral practice which is as faulty and inadequate as the one described before.

The remaining 10% of the teachers who teach in the institutions mentioned and who have had formal training in the conservatories or music schools lack appropriate pedagogical training for teaching music in a more effective and enjoyable way, thus awakening in the children a love for music instead of forcing them to memorize signs and rules which are meaningless to them.

In the provincial schools music has not yet arrived. The teachers who teach the three "R's" in these schools are generally untrained and have never had any contact with music other than through the broadcasts of a wretched radio station.

Opposed to this present situation as described realistically here, there exists an extensive, active movement in favor of an effective, serious system of music education. It is true that the economic and educational conditions are very poor. This explains why music education has not yet moved forward, but does not in any way justify this fact. The harder the means of survival of a nation is, the more necessary the arts, and especially music, are, in order to compensate for the extreme poverty by participation in a marvelous universal heritage, the fountain of innumerable aesthetic pleasures.

It has been said that our people are sad and violent, and it is true. But if our people would sing, the situation could be very different. In general our society represents a people very talented in music. Through the conservatories one is able to observe that the great majority of the students who arrive there rather indiscriminately, without previous preparation or suitable home surroundings, nevertheless give a quite satisfactory performance.

Along the Colombian coasts, where there has been a noticeable mingling with the Negro race, the people have excellent rhythmic qualities. Therefore no one would welcome with greater enthusiasm than our children an appropriate music education program or take better advantage of one. Because of race, temperament, social and economical traumatisms too hard to explain here, music can fill in our education an imponderable emptiness. Music should not be considered just a necessity, but a therapy which is urgently needed for a child or youth who is surrounded by the most difficult of situations, but who nevertheless, has a notable and unexplored artistic sensitivity.

## Training of the Specialized Music Teacher

There is a general understanding among the conservatories and schools of music and the Association of Colombian Universities with respect to the necessity of establishing programs for the appropriate training of music teachers. The principal conservatories of the country have begun this program according to their capabilities and their particular field of orientation, thus causing a degree of diversity among the programs.

The conservatory of the University of Antioquia is the only one putting into practice a Bachelor's Degree suggested by the Fulbright Foundation, which offers to music teachers the opportunity to receive a degree equivalent to any other type of university teacher's program.

We attempt to give the teacher a complete training not destined solely for teaching on the higher levels but also to enable him to teach music from kindergarten to the university. Afterwards he will be able to specialize according to his own personal inclinations or the requirements of the environment in which he is working; nevertheless, the first graduates will have in their charge a delicate and urgent piece of work, that being the training of new students as teachers, especially in the normal schools that constitute the most important objective in so far as activity and dissemination are concerned. To enter this career requires that one be a graduate from a normal school or a high school and possess certain aptitudes for music and teaching. The course lasts for eight semesters and has a total of 172 credits distributed among the following subjects:

- Sol-fa and reading
- Applied theory
- Harmony
- Melodic and rhythmic dictation
- Analysis of forms
- Music methods
- Vocal technique
- Piano
- Optional instrument
- Choir direction
- Study of Repertoire
- Observation of teaching
- Practice teaching
- Music appreciation
- History of culture
- General phonetics
- English
- General psychology
- Educational psychology
- Spanish or Sociology
- Philosophy of education

The intensity of weekly hours of instruction varies from 26 to 13 and after the second year the practice teaching is authorized and supervised by the conservatory.

Experience has shown us that the effective study of music by young people with some previous cultural training, but without basic musical training and experience which was at all intensive or systematic, can produce excellent results.

Even though the first degrees have not yet been granted, and although this has not been a very popular career to enter and was practically unknown, we think that there is a wonderful future in it for teachers and students.

## Music Training for Elementary School Teachers

According to our very personal concept, music teaching will give the best results if taught by a specialist. If we ask the teacher of other subjects to teach music it will be an emergency solution but he will not be able to do the same job as someone who has a complete knowledge of the subject (music) and who will devote all his time and capabilities to it. Any teacher can teach geography; the only thing he needs is a textbook and a little bit of memory.

To teach music there are so many qualities implied that the percentage of capable teachers would be small. This screening of teachers should be done, and the teacher candidates should be given appropriate training to prepare them to do a good job in their classes. I believe it is worthwhile to mention here the training given by the Ward Method. This method is used in Paris by the Ward Institute founded by Justine Ward, a resident of the United States, and nowadays it is directed by Madmoiselle Odette Hertz. In my city, Medellin, there is a similar institute directed by Jairo Yepes, teacher in the Conservatory of the University of Antioquia and a Ward Institute graduate.

Maybe many of you have heard of this method and have used it. For those who are not acquainted with it, I will give a short explanation. I do not pretend to be an authority on the subject; I merely have seen it applied and I have seen the excellent results obtained.

The Ward Method is a teaching system which allows the child to acquire in a simple and elemental way a great deal of musical knowledge not producing any kind of traumatic experience which might affect his personality, but awakening in him a progressive interest and enjoyment of music. The system includes the most modern pedagogical methods oriented to develop auditory perceptiveness, sight, rhythm, and visualization, the coordination of music with several established gestures and the improvisation of small melodies. With this method the children rapidly become familiar with the language of music. The voice is used exclusively. This makes the method usable in any school and under very poor economic circumstances. For the teacher it means adjusting to a system created by competent people and organizing a logical plan of studies, coordinated, systematic and progressive. The instruction and exercises of this method should be observed strictly to obtain the fundamental object of the system: Unity.

To the music teacher this method opens new paths to explore in teaching. The teacher should know the method thoroughly to be able to utilize it satisfactorily by itself or combined with other methods depending upon the environment where he is working.

### Radio and Television

The Colombian National Broadcasting station has excellent orientation and programming and accomplishes a cultural dissemination worthy of the highest praise. It is regrettable that there are not relay stations throughout the country and their equipment not strong enough to give good reception. This results in the fact that outside of Bogota the reception of programs is extremely poor. Consequently the audience throughout the country is only a minority.

The live and recorded music programs selected are of excellent quality. Prominent teachers have been guests on programs: teachers with degrees in history of music, music appreciation, folklore research assistants, etc.

What most of the majority of people listen to is commercial broadcasting which is on the lowest level and is culturally destructive. As an example, in Medellin, which is a city with less than one million inhabitants there are thirty-five competing broadcasting stations with programs produced in extremely bad taste, tending to lean toward the sensational.

Television, even though it is state owned, has a great majority of programs planned and performed by the same publicity agencies which produce the radio programs, so the artistic quality of the programs cannot be of a much higher quality.

In the educational television programs, sponsored by the Ministry of Education, there is a music class which has been broadcast since last year, especially for elementary school. At present just the first two levels are covered, but a marvelous job is being done. This program is planned and presented by Amalia Samper, who with her musical talent and her communication abilities has become one of the favorite personalities with Colombian children. The Alliance for Progress has provided television sets for many schools and about 300,000 children are taking advantage of this music class. Miss Samper prepares the notebook-guides for the school teachers. These notebook-guides have the complete class program procedure for several months. She trains the teachers in how to prepare the students to obtain the best possible results from the music class. The teachers teach the students the words for the songs that are to be played on the programs and discuss with the students the forthcoming episode regarding program characters, in this case a donkey and a cow, which are humorous characters. Periodically the TV-teacher travels to the different cities where she holds interviews with the teachers who cooperate with her in the music classes to answer their questions and to obtain impressions from the students.

This program is the favorite broadcast on educational television. The most modern musical methods are combined in its execution with the ingenuity and humor of Miss Samper.

## Conservatories

The Colombian conservatories are institutions which are supposed to cover everything from the basic introduction to music corresponding to the first year in elementary school, through the completion of the studies of a concert pianist, violinist, etc. They have for a large part very small budgets and have only risen to their present level as a result of certain special resources and through counting among their staff at the conservatories in Bogota, Caliz, and Medellin personnel of both national and foreign origin. There never have existed unified programs although now at present there is suitable environment for unification and a great need to unify. Nevertheless the work which has been done in attempting to unify the programs in the respective cities is commendable. It has been an extraordinary piece of labor to keep alive this interest in the cultural medium.

Independent of the conservatories it is worth mentioning the work done by the Student Singing Clubs in Music Appreciation, working largely in Colombian universities and sponsored by the Fulbright Foundation.

## First Seminar of Music Education

The First Seminar of Music Education was held in Colombia last June. It was promoted and sponsored by the Colombian Association of Universities and the Commission for Educational Exchange between Colombia and the United States (Fulbright program). The Seminar was held at the Conservatory of the University of Antioquia. There were present the directors of all the conservatories of the country and some individuals particularly related in one way or another to music education in the schools. The reports presented were a good guide in judging the poor development of this activity which until today was placed at a low level of importance. The purpose of this meeting was not to make an analysis of the accomplishments, because there are practically none so far, and it would be absurd to pretend to evaluate them. The main purpose of this Seminar was to make clear before the directors of the institutions of music, which have the responsibility to plan the music education of the country, the urgent need to create and encourage music education. A complete understanding of the situation was reached and the basis was set to achieve, within a reasonable time, the integration of music, competently taught in Colombian education.

# Music Education in Italy

Johanna Blum

If a young person in Italy wants to study music seriously or to become a career musician, he will study at one of the fourteen state conservatories until he passes a state examination there. The conservatories (Conservatori Statali di Musica) are Italy's highest and most representative educational institutes for music. They are under the control of the Educational Ministry in Rome and are --in contrast to other countries--in organization and study plan like each other. The cities which can boast of one of these conservatories are: Rome, Milan, Florence, Bologna, Venice, Parma, Triest, Bozen, Turin, Pesaro, Bari, Naples, Cagliari, and Palermo. There are no academies and music universities in Italy if one does not consider the Academia di Santa Cecilia in Rome, whose master classes are only open to talented young people who can prove they have already completed a course of study in music. The Academia di Santa Cecilia is state run, while the Academia Chigiana in Siena, which is well known for its summer courses, was founded by Count Chigi, a great patron of Italian art, who died only recently.

The fourteen conservatories which are spread throughout the entire country are not the only music schools. There are nineteen Licei Musicali Pareggiati, that is, music lyceums equal to the conservatories. The equality results from the right of the lyceums to grant diplomas. Along with these institutes which are especially privileged there are numerous smaller music schools which are supported by communities and private groups.

But back to the conservatories: The first buildings of this name had appeared in Naples already in the sixteenth century. Along with the conservatory--from Latin conservare (to preserve)--was designated an orphanage at that time, a type of city kindergarten in which the city of Naples had its wards instructed in singing and the playing of instruments. These gradually grew into true schools, indeed into very famous schools because of the significant musicians who came from them or studied there. Italian song culture had its beginnings here, and Italy's glorious musical high flowering was closely connected with the influence of the conservatories which were founded soon afterwards in other Italian centers. It is therefore no wonder that these institutes, remembering the epochmaking past, have preserved even into the present something of the old spirit. They are very conservative and are only slowly and hesitantly adjusting to the music education demands of the present. The conservatory was always a technical school for a talented elite and has remained so. The length of study depends on the choice of major and the talent of the student. For many branches, like composition, organ, piano, and string instruments, the time of study as a rule lasts ten years, for wind instruments seven, for solo singing five years. The prerequisite for entering the conservatory is proof of successful completion of the third class in the secondary school.

What happens to the young musicians who leave the conservatory after attaining a state diploma? What chances do they have, what paths are open to them? Among the graduates of the Milan Conservatory "Giuseppe Verdi" who received diplomas in 1953 and 1954, a questionnaire showed the following facts: 125 diplomas were granted in both years, 42 to boarding students and 83 to private students. About half of them took the final examination with piano as a major, a number that gives us something to think about! The others were divided in the following manner: composition 2, chorus directing and chorus music 11, violin 3, viola, violoncello and contra bass each 1, clarinet 1, flute, oboe, and bassoon each 2, trumpet and bass tuba each 1, organ, harp, and instrumentation each 1, singing, 5. Of the 125 graduates, 35 possess further academic titles, 19 have a "Matura", 5 a university education, and 10 various other titles from further study. Musical activity is practiced as follows: composers 3, orchestra directors 1, concert work 25, orchestra musicians 17, singers 3, teachers 89. Of the last group 10 teach in music schools, 11 in primary schools, 18 in secondary schools and 45 as private music teachers. Of the entire test group, 86 have music as their major vocation, 39 as part-time or not at all. We conclude from this that the majority of the test group turned to music education, and from this group half are private music teachers. A smaller percentile teach at music schools. In reality it is not easy to obtain a position as music teacher at a public institute or indeed a teaching position at a conservatory. A completed music course of studies does not suffice for it. The applicant must be able to prove along with titles from studying (diplomas, attendance at master courses, concert activity, prizes in competitions) also teaching activity at other institutes. Naturally, exceptions confirm the rule and young talents can be called up by the conservatory director without regard for these regulations and can receive a teaching assignment.

The number of hours which a professor at a conservatory teaches varies from nine to twelve hours a week, allowing him to carry on concert activity at the same time, or to be active as a concert musician. At our conservatory in Bozen several internationally known artists teach, among them two members of "Trio di Bolzano", the organist Luigi Ferdinando Tagliavini and also until recently the pianist Arturo Benedetti Michelangeli.

Unfortunately there is not much good to report about the music education in Italian elementary and secondary schools. Music plays a minor role or is not taken into consideration at all. At pedagogical institutions music instruction is granted only a modest place. Since the end of World War II, however, the voices and powers are increasing that fight for the inclusion of singing and music instruction in the curricula of schools. Also the new school reform which went into effect in all of Italy three years ago has brought a small light with the introduction of an obligatory music class in the new three-class unified secondary school. Unfortunately, the subject, music instruction, is still an elective in the second and third classes; but the battle to spread music instruction as a required course to all three classes is being continued unrelentingly by many circles.

An interesting innovation in the framework of the school reform is the secondary school of the conservatory. Since several years ago, pupils who feel themselves drawn to music and want to learn an instrument at the conservatory, can also take part in school instruction there. The curriculum of the conservatory secondary school is identical with that of the new unified secondary schools, with one exception: instead of work, music is taken--three hours a week music instruction and two hours instrumental instruction. This innovation has been tested three years now; it embodies various advantages. The difficulties of coordinating instruction between school and conservatory disappear because the children receive school classes as well as music classes in the same building. If the musical talent of a pupil is not sufficient for the continuation of his music studies, the change to a normal unified secondary school is easily possible and thus a later course of study at every higher secondary school is also possible.

Also for the conservatories a basic reform is being worked out. Three education levels are planned in their framework:

1. The secondary school for eleven to fourteen year-olds lasting three years. The course of studies has a noticeable orientation character.

2. The actual conservatory education lasting five years.

3. The upper school of the conservatory lasting two, three, or four years.

It would be going too far here to go into the individual points of the reform. Worth mentioning is the inclusion of new subjects in the curriculum, which will place the institute on a much broader basis. The educational path of a composition student, which up until now has been somewhat narrow, would in the future look like this: composition instruction, piano, instruction in a string instrument, Latin, a foreign language, score reading, music history, Gregorian chant, organ, chamber music, chorus direction, and conducting.

An innovation of great meaning is the planning of a course for music education lasting three years where an attempt to improve the music pedagogical education of music teachers of all types will be the aim.

Many things have been placed under attack in recent years. A wealth of good beginnings permits us to hope, but, in contrast to other countries, many things are just in the beginning stages with us. However, the revitalization of the musical life appears to be becoming a national desire. The voices which want the cultivation of contemporary music are no longer silenced in recent years but are also being heard. To them belong not only men of Iralian music, but also the leading heads of Italian intellectual life. I would like to name a few of them: the composers Goffredo Petrassi and Giocomo Manzoni, the musicologists Massimo Mila and Riccardo Allorto (the editor of the new magazine "Educazione Musicale"), Giorgio Fasano, Director of the Conservatory Santa Cecilia in Rome, Ellore d'Amico and Andrea Mascagni, a nephew of Pietro Mascagni.

Just recently in Rome, Mascagni held a lecture which caused a sensation and in rather hard words he spoke about the scanty role which music plays in the framework of Italian education. He placed his finger mercilessly on various wounds. Mascagni contended it is not enough to try to reform the conservatories, but new institutions must be created through which a substantially broader mass of the population could be introduced to music. Also there should be schools not only for music specialists but schools for lay persons interested in music. If this thought takes hold in Italy--up to now there have been no folk and youth music schools with the exception of Bozen, where several youth music schools have been founded by the German speaking population--if the thought of youth and lay music education also becomes popular in Italy, meetings with other peoples, international study sessions such as this one in Ann Arbor can best help to strengthen this initiative. Thus it is valid to hope for the raising of the general musical niveau of the Italian people who love music so.

# Music Education in Brazil

**Anna Queiroz de Almeida y Silva**

I am very honored to be here with my colleagues from all over the world.

My country, Brazil, offers very little in the way of training music educators, therefore, I cannot make a great contribution to this wonderful seminar. I can just say something about the private school that I have organized in Sao Paulo.

I am very excited about all the developments in other countries. We in Brazil have so little.... The colleges and conservatories have no music teacher education courses. This is reflected in the education program because music is not in the curriculum of the public schools.

In helping to work out a music teacher development program in my school, I note the strengths and the weaknesses of my staff very carefully. I try to develop the teaching program by matching the teacher's strengths to the age and stage of the childrens' needs. This takes quite careful planning. When the school program is under way, I work with the teachers individually and in small groups. I have no prescribed course for teachers, nor do I have a course outline, but I try to help the music specialists to become teachers, to be able to motivate children, to be patient with them, to develop techniques of teaching children who have never had any formal music education or are not really musical in talent. We work on techniques of awakening interest.

With the general teachers who are not music specialists, in a way it is not so difficult, for they know something about teaching and work on developing strength in their knowledge of music and music techniques.

I do not have any material for enriching the teaching program. We have no tape recorders. We have very limited numbers of instruments--we have only a few that the school makes available to the child. The school lends the instruments to the child. Piano is generally the instrument in each home. It is a heritage from grandparents. We have to break the TABOO that it is ugly for girls to play the flute or other wind instruments. Imagine in this day and age to have to battle against girls playing a variety of instruments!

The parents do not buy any instruments, so we beg and borrow instruments from anyone who can spare them for us. Naturally, this is a difficult problem in teaching. It is not easy, believe me, and it takes a lot of courage to fight lack of interest and material.

All this should tell you how happy I am to be here, to get inspiration and reinforcement to go on with my effort outside of my own school. It is so difficult even to help teachers when materials are too scarce and too costly and we have no subsidies for this purpose.

Many of our most gifted teachers cannot even locate the instruments they need in Brazil. My friends in this wonderful country had to send tonettes, melody bells and xylophones from the United States. Otherwise we could only improvise some native instruments. Teachers of music in our country must be very inventive and courageous.

There is evidence of growth among the music teachers after they have had some training on the job, and now some of them want better materials with which to work and I well understand this.

It is very thrilling to me to be able to talk with you about our problem. Perhaps I will go back with other ideas which may help us to solve this unhappy situation. I have taken your time but it may be that some of my colleagues from musically undeveloped areas have similar problems and perhaps we can help each other. It has been wonderful to talk with you and to listen to you. I thank you from the bottom of my heart.

# The Principal Characteristics in Hungarian Music Education

Elisabeth Szönyi

In a speech to students of the Budapest Academy of Music at the end of the academic year, Zoltan Kodaly once defined what he meant by a good musician. His starting point was a work called Musical Maxims for Home and Life, written by Robert Schumann a hundred years or so ago, from which he quoted certain passages. "Aural training is absolutely essential...Try and recognize notes and keys as young as possible...However small your voice may be, try singing from written music, without the help of an instrument. It will sharpen your sense of hearing...You must learn to comprehend written music too... Do plenty of choral singing, choosing chiefly inner parts. That will make you an even better musician...Listen carefully to folk-songs; they are a treasure-trove of beautiful melodies, and through them you will get to know the national character of many peoples...Practise reading in old clefs, for without them many treasures of the past are inaccessible to you."

In the course of his lecture, Zoltan Kodaly discussed these maxims at length, summarizing thereby the essence of Hungarian music education. In Kodaly's view a good musician can be summed up under four heads. He has 1) a trained ear, 2) a trained intellect, 3) a trained heart, and 4) trained hands. These four need to be developed simultaneously, and kept in constant equilibrium. Trouble is caused if one is overdeveloped or neglected. Training in the first two--and and intellect--is achieved through sol-fa, to which is linked the study of harmony and form.

During the last few decades these principles have been more and more vigorously applied in Hungarian music teaching. Ear-training is as important for a child as learning to play an instrument. A state of equipoise between the two must be achieved if the child is to receive an all-round musical education.

In Hungary the state organized teaching of singing in schools and has a past of a hundred years to look back upon. Out of this span the past fifty years are the most valuable for us because the tours in the course of which Bartok and Kodaly collected folk songs and the elaboration of these tunes, the discovery of the Hungarian folk song brought about a decisive change in the whole of Hungarian music teaching. Although this development took quite a few years, by now we have realized our endeavors and achieved that point where the teaching of music in Hungary is based on the Hungarian folk song. This pedagogy is accessible to everyone, it is adjusted to the separate age groups of children and can provide comprehensive knowledge both for those training to become professional musicians and those from among whom the music-lovers of the future are to be recruited. As the teaching of music is basedon the Hungarian folk song, it has numerous interesting characteristics that mark it off from the musical education of other peoples in the same way as the Hungarian folk song is different from that of other nations. Without going into a deeper analysis of folklore, I should like to indicate some characteristic features of Hungarian folk music just to make my point more easily understood. These are the more important elements that can be followed throughout Hungarian music teaching as distinguishing marks.

The pentatonic scale brought from the east and the terraced quint-shifting structure are the most characteristic features of old Hungarian folk songs. In No. 66, of the second volume of Bela Bartok's Microcosmos this appears.

An old Transylvanian folk song in the parlando rhythm shows a similarity to it both with respect to scale and to structure. Another Oriental feature of Hungarian folk music is the type of psalmsdizing parlando tunes, the characteristic scale of which is also pentatonic; however, its structure is not descending but rather moving about the tones do-re-mi. The tunes ending on Phrygian modes reflect Arabian and Turkish effects and constitute a separate group of Hungarian folk songs. There is a song, with an accompaniment by Zoltan Kodaly, representing a transitional style on account of the Phrygian tune and the sequentiality which shows a western influence. This song was published in the collection entitled Twenty Hungarian Folk Songs published in 1906, in which Bartok and Kodaly tried to popularize the rich material of their collection of folk music, tunes they had discovered not long before.

These passages and tunes are organic parts of our music teaching and are mentioned here as specimens only. They are included in the curricula with an ample material and are, in fact, the backbone of the subject matter of music teaching.

Since its rebirth Hungarian music teaching has provided the pupils with a more comprehensive tuition than before, its aim being, in addition to a proficiency with the instrument, a cultured hearing and intellect. The basis of this is the teaching of relative solmization. This method of teaching music in schools was revived in the middle thirties. As a supplement to the song-book entitled Singing ABC published in 1938 (Magarkorus) by Gyorgy Kerenyi and Benjamin Rajeczky, the authors in 1940 published a score, or text-book called Singing School, which was relative sol-fa as compared with editions in which the names of notes were given. Jeno Adam's Systematic Singing Teaching (Tural, 1944) set out the basic principles underlying Zoltan Kodaly's book A School Collection *of Songs*, I, II (1943). The Hungarian folk-song forms the basis of the method, since it is the natural musical language of Hungarian children. It is taught by means of relative sol-fa. A few years later even saw a change in the subject-matter of sol-fa teaching, which had been introduced side by side with instrumental teaching. The basic features of the system also emerge quite clearly in my books: *Methods of Sight-Singing and Notation, I, II, III* (Editio Musica, Budapest 1953) and in many published sets of exercises and practical guides. Use is made of the letters of Guido d'Arezzo, hand-signs of John Curwen's Tonic Sol-Fa System, Jean Weber's principle of the shifting place of Do, E. M. Cheve's use of Arabic numerals to indicate the degrees of the scale (Methode Galin-Cheve-Paris), and a few practical passages from Fritz Jode and Agnes Hundoegger's *Tonika-Do Lehre*. On Zoltan Kodaly's initiative, all these elements were adapted to Hungarian folk-music. Many outstanding Hungarian musicians developed and added to them with contributions of varying significance and originality, so that they now form the backbone of Hungarian music teaching.

The absolute names are limited to the names of notes CDEFGAB, etc. The sol-fa names indicate the functional position of the notes, which is identical and relative in all keys, Do being the starting-note of every major scale. Before this method was introduced into Hungarian music-teaching, the notes were alphabetically described, according to their absolute pitch. Today every child begins sight-reading by means of the relative solmization, and connects the pictures of the notes with the letters of the ABC only when he has mastered singing in sol-fa. The sol-fa names used in this country serve to express at the same time interval relationship, degree of the scale and tonality. A child singing in sol-fa sees not only the note in front of him, but will look for its function, and define it as well. He will look at this key-signature and the last note, then search for Do in the melody, so as to be able to find his bearings in all keys or modes. This can be done by children at the end of their first year of learning an instrument, or at about the age of ten in school singing classes.

It is with a descending minor third that we begin to make children conscious of tones. The descending minor third occurs most frequently in the child's spontaneous singing as well as in his stock of tones and range of voice. It is the most frequent variation of ancient, primitive times to be found in children's songs. It can be found in children's songs in East and West alike, just like the major pentachord or hexachord. The minor third is a much more musical starting point than the scale, which after all, is nothing but a mechanical building of seconds one upon another. Let us call this interval: so-mi in any pitch, wherever it suits the child's range of voice best. When singing alone, children can decide for themselves where they want to sing the songs and where they want to determine the relation. Without the support of an instrument the small voices, adjusted to one another, will get used to clear singing much more quickly and will learn to observe the smoothness of singing together. After the tones so-mi, the changing note of so, the la can follow. Again, we can find a wealth of melodies; it is a typical turn of children's songs. As the musical elements of the songs we use evince, they contain not only the notes of the melody but also the elementary knowledge of rhythm we can expect from children of this age.

In 1943 the 333 Reading Exercises from Zoltan Kodaly were published, a work which actually is still today the ABC through which the Hungarian child learns his musical mother-tongue. The first sentences of the methodical advice again illustrate the principle of Kodaly's conceptions: "Our ever-increasing pedagogic literature still does not know any reading exercises. We are still unable to read, as I said before. Nevertheless, note-reading brings music nearer to us than would an opera-subscription or a popular musical-aesthetics." Later Kodaly writes: "If someone is able to guess the most important intervals well or not so well, it does not mean thathe can read; he can only spell. Reading must be a global reading; a whole word must be understood at a glance, then increasingly more; and from the understood whole the details must be gone into. We must accustom ourselves to putting together the melody not from the tone but by swiftly glancing over it from the beginning to the end as we would with a map. We must understand and experience it as a whole before we begin singing aloud, so that success will be more sure." Through the 333 Reading Exercises the child will get to know the pentatonic scale, with its falling structure, it is the ancient basis of the Hungarian folk-song, which should become the possession of every child.

These are the first steps. The first and second classes of the general schools deal with these musical elements. By means of simultaneous hearing the pupils master the melodies, which, connected with the methodical material to be gradually built up later on, will open up to them further stores of musical knowledge. The alphabetical names mean the absolute pitch of a note, which is always connected with identical frequencies. Slomization means the relationship between tones irrespective of absolute pitch, or within it at any pitch whatever. Learning the absolute names of tones takes place parallel with learning of an instrument. Again, I am quoting Kodaly: "Pupils taught in this way will read easily and quickly: they will not be surprised that the Do, when put into different places must be given different names; why, people too, have two names. Do-C, Do-F defines the tone in the same way as John Brown the person. In itself C- or Do- only conveys as much as John or Brown would" (Bicinia Hungarica, Vol. I).

Musical illiteracy can be abolished and the reading and writing of music can be learned--as Maestro Kodaly envisaged it--in the most direct way by means of the instrument accessible to everybody: the human voice. Anybody can sing and by singing can get closer to music, can understand it and come to know it. By active music-making anybody can find his way from the barren soil of a passive listening to music to the rich garden of music. The path has been found and is open to everybody; we only must know how to avail ourselves of the opportunities. In the general schools children are taught to sing on grounds of the relative solmization. In all the eight classes there are two singing lessons per week, in the general schools specializing in music--there are at present a hundred and eight schools of this type operating in Hungary and their number is rising--there are six singing lessons a week. In music schools there are two solfeggio lessons on all levels, and at the music conservatories as well, the pupils of the Academy of Music, too, learn solfeggio. By then they have reached the difficult sight-singing exercises in seven keys and with changing keys, which are included in the curriculum of the Conservatoire de Paris course, and dictations in several parts belonging to the domain of modern music. On this highest level sight singing with relative solmization means that the pupil has not only to sing the given melody but must also be able to indicate in each case the deviations in the key, the modulations by means of solfeggio variations.

In the secondary school classes, the course of study includes in an increasing measure the pupils' listening to compositions and their getting acquainted with them. While training music teachers we are trying to find the most efficacious way in whcih the child's active music-making should be retained but his listening to music recorded on tapes or gramophone records should also be included in the curriculum. We have found a most useful method by introducing the child to the themes of the composition to be played--this could provide the material for singing, too--to the composers, to the circumstances under which the work was born, to its period, etc., and play for them the composition only after this has been done. Anyhow, this can take up only a part of the lesson, for time must be left for active music-making and singing. Here the higher musical knowledge of children who attend music schools and their knowledge of an instrument can enrich the material of singing lessons in ordinary schools. Possibly the teacher can play a composition on an instrument. Thus, the experience becomes more immediate than it would be if only provided by recorded music or any other technical media.

In the past fifteen years we have had in Hungary the opportunity to see the character-training forces of music education in our new type of schools: the general schools specializing in music, the *singing-schools*. In the first four classes of these the pupils have a singing lesson every day, in the upper four they have four singing lessons a week plus two hours of school choral singing. From the second class onwards pupils can learn an instrument, too, if they want to: the piano, violin, cello or the recorder. The great educational power of enhanced music studies--as it was the case with the ancient Greek where a widespread music education and active music-making were the foundations of a humanistic culture--is evinced already with very small children. The academic results achieved by pupils of the schools specializing in music are higher than those of pupils of ordinary schools, although the former have a greater number of lessons per week. They are particularly good in the learning of languages, in mathematics, gymnastics and drawing. They work tidily and precisely--in a music-book a little difference causes a different tone. Musical expression enriches the fantasy and thus they are better in their penmanship: their ability for performing is fuller. Choral singing increases the feeling of collectivity and success achieved by common work requires self-respect and discipline.

In the subject matter of singing lessons in general schools and of solfeggio lessons in music schools *folk music and art music* play parts of equal importance. The subject matter comprises folk music, passages of classic compositions, special etudes written for the given subject and a significant part of vocal polyphony: Kodaly's exercises in one, two and three parts, singing exercises of Angelo Bertalotti, the Biciniae of Orlando Lasso and numerous other collections published for this purpose.

The music teachers of the future, destined to realize music education in Hungary, are trained in different institutes. Pupils of teacher's training colleges are given regular musical training. They themselves have to give music lessons in rural schools. Students of the Academy of Pedagogy are given comprehensive tuition in music enabling them to teach music in the higher grades (fifth to eighth class) of the general schools. The conservatories provide for the training of solfeggio teachers who are then qualified to teach in music schools. At the department for secondary school singing teachers and for choir-conductors at the Academy of Music in Budapest, such teachers are trained to fulfill the educational tasks of all these fields. They are also qualified to teach at the secondary schools specializing in music any of the following subjects: solfeggio, musicology, theory of music, folk music, analysis of compositions, choral conducting etc., or else they are entitled to teach in the general schools specializing in music; a considerable challenge indeed.

I started by quoting Schumann and Kodaly. But before winding up what I have to say, I must again point to Kodaly's pedagogic compositions and the guidance he has given in words, the foundation of our whole musical education. He pointed out that the peculiar pentatony of Hungarian folk music is of Asian origin. "We shall gain a knowledge of the wide world of music and we shall understand our own musical language in the light thrown upon it by other musical idioms," he writes in 1947. "The world is getting wider and wider and art restricted to one people only is practically losing its meaning. We are nearer to the realization of world-music than to the world-literature imagined by Goethe." All basic features of our music education have sprung from Zoltan Kodaly. His pedagogical compositions, the guidance he has given in his writings and in his lectures form the foundation of our work. "Let music belong to everybody!" he said, and this is the desire of all of us: of singing teachers in schools, solfège-teachers in music schools, of all music pedagogues. If music has found its way to everyone because thanks to the efforts of teachers, anyone who got acquainted with it in his childhood and youth will preserve his love of music as an adult too. The entirety of our manysided music education serves the purpose that a sound foundation be given to the musical culture of future generations. By this the performing artists of the future will be received by audiences exacting in their tastes and responding to what is really good. It is our fervent desire to rear by means of genuine art, good and decent people.

# CHAPTER III

## BASIC MUSICIANSHIP FOR THE MUSIC EDUCATOR

### Introduction

School music classes vary in different parts of the world. The objectives of the music teacher, the music curriculum content, and the teaching materials and equipment are seldom the same. This is because all nations differ from each other, not only in cultural heritage, but also in aims, in hopes and in ambitions.

In all countries which are linked to Western musical ideas, either predominantly or in part, there is a basic core of musical knowledge and skill which is considered essential for every teacher of music in the schools. This includes understanding and facility in the use of fundamental traditional Western music theory (solfeggio, harmony, dictation, study of musical form, analysis of music, and other related subjects), music history, and the literature of music. In some parts of the world it is considered adequate if music educators have a thorough preparation in these areas dealing only with traditional music. More and more, however, there is widespread recognition of the importance, in fact the necessity, of a sound education in both music of today and traditional music. This includes the theoretical study of the new techniques of musical expression, the development of understanding and appreciation of contemporary music, plus a constantly expanding ability to evaluate new compositions intelligently.

One of the great challenges in music education today is to satisfy these constantly changing requirements in teacher education.

# Preparation of the Music Educator to Use the Music of His Own Time

Rose Marie Grentzer

The subject for discussion, the preparation of the music educator to use the music of his own time, is one which might be termed a "conscience problem." As teachers we have the development of musical tastes of future generations on our hands. The genius will succeed in spite of us, but the masses depend on us for the exploration of new music and for guidance and insight into an art which, in this century, is diverse and somewhat confusing. We need to remind ourselves that the children who are in the schools today will be the audience of the twenty-first century and they should be schooled as such.

Since I have termed the study and performance of contemporary music as a "conscience problem" there is probably no better way to begin than by examining our conscience. What are we doing as individuals or as an organization to bring the musical idioms of this century to our students? Are we catholic in our tastes or are we permitting only emotional preferences to govern our choice of music of this period? What are some of the problems we face in the study of the twentieth century?

Before we begin our discussion let us define what we mean by the music of our time or contemporary music. It is music characterized by new tonalities--tone rows, artificial scales; new timbres--electronic sounds, varied use of percussion; great rhythmic variety--unusual use of accents, polyrhythms, syncopation, irregular and changing meters; and a kind of harmony which sounds complex--bitonality, tone clusters, polychords to mention only a few of the techniques. The combination of these elements results in a musical texture which is unfamiliar and confusing to ears trained in eighteenth and nineteenth century harmonies. It poses fewer problems for young listeners.

Many music educators with little experience with contemporary idioms have very definite reactions to the twentieth century compositional techniques, particularly the changing tonalities. They subconsciously absolve themselves of any responsibility for the understanding of these techniques on the basis of personal tastes and aesthetic judgment. They consider themselves in the main stream of the century because they are dedicated to a few composers who are popular and whose techniques make them easily understood. Actually this type of writing is not new, and it requires little or no reorganization in auditory perception or aesthetic appreciation to listen to this music. On the other hand, the unfamiliar tonalities and musical textures of some of the twentieth century compositions are a foreign language to their Mozartian and Schubertian trained ears. The fact that any of what they refer to as "cacophonic sounds" could have an emotional appeal is regarded as heresy. History records that every generation regards new music in that light.

Our basic problems lie in the kind of musical training which we give teachers in their undergraduate and graduate programs at the college level, and in the in-service training we give teachers who are already in the profession. May I point out that in the United States, the music teacher, in fact all teachers, are required to continue their education more or less throughout their careers. This continuation is in the form of advanced degrees, additional course work taken at colleges or universities, special courses given by the school systems. There are no uniform practices and the amount of training required, and the intervals at which it occurs, vary with the requirements of each state or city. Thus the responsibility of the preparation of the teacher and the continued training rests with the music educators in the colleges and the music supervisors in the schools. First let us consider the musical training which we give teachers as undergraduate students at the college level.

Students' attitudes toward music are shaped by their experiences in music. In most schools they have opportunities to hear contemporary music, but there is no time to include any formal study of the contemporary idiom in their programs. If we examine required courses in music we find that in most colleges, music theory is limited to the study of eighteenth and nineteenth century techniques. In the field of music literature we find a commendable trend--the teaching of literature with emphasis on the analysis of musical styles and texture. While literature courses seldom include the study of any musical styles beyond Debussy, the technique of analysis is a valuable tool which can be applied to the further study of all music. The required solo repertoire for the major instrument usually includes music of contemporary idioms, but in many schools, teachers do not encourage students to perform these works because the teachers themselves feel uncomfortable and inadequate and even unsympathetic to the music. One has only to examine the programs of music performed by the ensembles, large and small, to realize that, for the most part, the contemporary composers of already established reputations are not represented. The reason for this may be that most schools have composers-in-residence and it is their works which are being performed. This is a healthy situation, and I do not wish to imply that it should be changed. There are an increasing number of contemporary music festivals in colleges and universities, particularly in the midwest. These have been stimulating musically and have been a training ground for the performer, particularly the instrumentalist. Faculty recitals are also a good source for hearing contemporary music. But hearing alone, and an extremely limited experience in performance, is not enough to acquaint students with the contemporary idiom.

The undergraduate program in music at the college level must be revised if we are to train music educators to take their places in the contemporary world of music. There are some healthy stirrings of reform in this direction, particularly in music theory. Whether or not the time is right for some sweeping changes remains to be seen. Contemporary music must be a part of the total music program and not relegated to special courses. In the meantime, we as musicians have an obligation to future generations and must therefore find ways of making the twentieth century music idiom a part of the teacher's musical education.

An ideal solution is to have a composer introduce students to the contemporary idiom. At the college level a composer on the faculty is almost a necessity in any music department, but the composer's talents are usually devoted to teaching composition and to his own creative work. Music educators seldom receive any special assistance and what is more the composer is usually not interested in their problems. Recently, through a grant of the Ford Foundation and with the cooperation of the Music Educators National Conference, young composers were assigned to live in communities and work with the music organizations in the high school. This was an interesting experiment and produced some excellent results. Two years ago under the same auspices two pilot projects in creativity were initiated, this time in the elementary grades.

Two school systems were selected. A composer, who served in the capacity of teacher-consultant was assigned to each system. The composers held seminars for the teachers to explore the compositional techniques used in contemporary music. The teachers in turn worked with pilot classes of children. The results astonished teachers and administrators.

Through bodily movement, use of percussion instruments, pitched and non-pitched, children were able to improvise, to execute complicated rhythmic patterns, to respond to change of meter and unusual accents. New tonalities were explored, new scales were discovered, tone-rows were composed by choosing bell blocks, scrambling them to make a tone row and playing melodies on them. Tone clusters were used for accompaniment to melodies, songs were composed using various scales, musical forms were explored and a whole new world of music was opened to the teachers and the children. The programs of both projects are described in the publication Experiments in Musical Creativity published by the Music Educators National Conference. It is my hope that this project will serve as a springboard for the development of a new curriculum in music for the elementary grades. I was so enthusiastic over the results of the experiment that we added to our staff one of the composers, Emma Lou Diemer, and one of the most successful elementary music teachers.

In both pilot projects conducted by the MENC the musical exploration was done through listening to recorded music and playing on instruments. The auditory and instrumental experiences with contemporary idioms were rich. The experiences in vocal music were somewhat limited. This is partially due to the fact that many of the compositional techniques of this century are instrumental. But vocal music is being written and it can be sung.

Since the subject of this discussion is the preparation of the music teacher to use the music of his time I would like to become extremely practical and share with you some experiences we had this past summer in a graduate class in elementary vocal music. The premise was that twelve tone music can be sung. Our experiment (not scientific) was to find out how long it would take us to acclimate our ears to serial music and to memorize a short song composed on a tone-row. We were also interested in how other teachers would react to this music. We worked on this for one week.

Members of the seminar had had from one to seventeen years of teaching experience. One had had a course in contemporary music; another, a professional accompanist, was familiar with most contemporary idioms. Some members of the group were very skeptical about the musical value of serial music, and declared that they could not stand "that kind of music." I could not promise them that after their first experience with a twelve-tone melodic line that they would go away whistling the tune, but I was certain that they would enjoy the experience and that it might even prove to be a musical one for all concerned. We proceeded somewhat as follows.

The first sixteen measures of the sixth movement of the Berg "Lyric Suite" were played and the teachers were directed to listen to the music and move to it as children might. We discussed what qualities of music the children might perceive in the composition--musical timbre, dynamics, contrasts, legato, staccato. A xylophone had been prepared using the tone row just heard. The class experimented with the row through improvisation. They even added other percussion instruments while playing the row and made up an orchestration. The tone row from the "Lyric Suite" was then given to the class and they were directed to find a text for the row and write a song not longer than sixteen measures. The results were most interesting. The next day as they sang their song they actually went out of the class whistling the tune.

The next assignment was to compose their own tone-row and set to it a poem suitable for children in the elementary grades. As a class they made up tone rows and discussed elements which are desirable in arranging tones. The text for reference was one which I highly recommend, Twentieth Century Music Idioms by G. Welton Marquis, Prentice-Hall, 1964. After struggling to write a tone row the class returned with a new appreciation for a well constructed tone row. We learned the songs composed by the members of the class and at various stages of presentation tried to sing them from memory. We found that after three or four repetitions we had a grasp of the melodic line and could repeat it as a group and also as individuals. We invited another class of teachers to join us to share our experiences with the music and also to observe their grasp of the material. They memorized the songs after four repetitions. Since the experiment was not scientific I will not go into details. The result was that the class was extremely enthusiastic over the musical results. They found that the songs they sang really began to haunt them and that tonality was not really a problem.

Each teacher has been motivated to experiment this coming year in presenting the twelve-tone music to children beginning in the first grade. The school systems they represent include children with a wide variety of sociological and ethnic backgrounds. We have plans for meeting during the year to compare notes and to share music materials. There are practically no twelve-tone songs available for children. I have encouraged the teachers to have the children write the text so that it will be child-like and also avoid copyright problems. At the University we are planning to initiate a long range experiment in the elementary grades in the use of contemporary idioms in singing. If this project materializes it will be carried on by the Music Education faculty along with a composer and other members of the staff, as well as statisticians. We hope to acquire scientific information for study from what we hope will be a valuable musical experience for the children.

In conclusion I would like to make a special plea for an examination of conscience to make sure that none of us has the idea that undergraduate students, music teachers and children are not sufficiently sophisticated to experience and understand contemporary techniques. They are as sophisticated as their teachers; they will explore what the teachers can lead them to explore. We must rid our teachers of the idea that because they are schooled in the historical practices of the eighteenth and nineteenth centuries that cannot readily understand and enjoy the music of the twentieth century. I am not minimizing the advantage and the necessity of a thorough knowledge of one theoretical system, but I am concerned about college teachers and music supervisors with narrow and limited views about subjecting students and teachers to other theoretical systems.

No teacher wants to be old, and most teachers are interested in new ideas and new techniques. What they fear most in the twentieth century idioms is their own confusion as a result of the mass of new music materials before them. If we can lead them to discover that they do have basic techniques for musical analysis and discrimination, and that with even an introductory study of compositions they will slowly arrive at an understanding of new idioms, they will welcome an opportunity to be a part of the stream of the twentieth century.

The forecasts for music instruction in the last part of the twentieth century are very promising. There are those who see musical training to be an educational continuum from secondary school through graduate school, the continuum to be worked out by close cooperation between all professional musicians, performers, theoreticians, historians and music educators. I see signs that this might come to pass. I would like to see this continuum begin in the elementary grades, and I trust that we, first as musicians, and then as music educators, will work together to bring this about.

# The Musical Experience in Contemporary Education

Grant Beglarian

From time to time there appears a spontaneous and universal need to evaluate and change existing theories and practices in education, musical or otherwise, according to realities of today and expectations for the future. I believe we in the United States are living through such a period. I assume that in other countries a similar reconsideration of educational procedures has been or will be taking place.

There has been a great deal of debate in this country in recent years about educational aims and procedures. Music education has not been immune to this debate. Unfortunately, most of the discourse, at least in music, seems to be centered around the mechanics of music education rather than its purposes. We have spent a great deal of time discussing the relative merits of brand-new gadgets, statistical studies, surveys, and polemics. While these matters may be of some interest, I would rather leave their consideration to others more qualified than I. Instead, I would prefer to examine the content and context of music study in the evolving contemporary education.

To me the principal purpose of music education is to make possible the occurrence of the musical experience. I regret that I have to use the word "experience", which was fashionable many years ago, but now is in sad disrepute through indiscriminate use. I am afraid other valid terms: "creativity", "discovery", among them, have (or soon will) become meaningless words in the vast jargon of educationese. I use the word experience to denote an active and intense involvement in the musical process, idea and event.

The word should not imply only encounter, familiarity, and, that old stand-by appreciation. I firmly believe that the study of music in a general educational setting fulfills its function only when its diverse activities are aimed towards developing individuals capable and in need of this active and intense involvement in the musical process: the musical experience.

In the United States, the preparation of a large majority of the aspiring musicians takes place in general purpose public schools. In almost all school districts music is a required subject in the elementary grades. The structure of our public schools--their aims, course offerings, caliber, extent of instruction, and so on--is a matter for public policy, decision, and action. Thus, changes in the parts or the whole of this structure may be affected in response to public and popular demand. I do not equate popular demand with wisdom; the impetus for the demand may be valid or not. I am reminded of the wonderful liberating effect of John Dewey's thought on public education many years ago as an example of the former, and the more recent feverish juggling of the curriculum to produce mindless button-pushers in the name of science as an example of the latter type. We, in the United States, survive excesses of one kind or another, and flourish despite them.

The present re-examination of educational processes provides the music education profession with a unique responsibility to examine itself as critically as possible if it is to influence the structure of contemporary education. Such a self-examination is now taking place through the Music Educators National Conference Contemporary Music Project for Creativity in Music Education under its two programs called Composers in Public Schools and Institutes for Music in Contemporary Education. This MENC project was made possible through the financial assistance of the Ford Foundation. The project has been in existence since 1959. Initially it was administered by the Foundation, and in 1963 MENC assumed that responsibility. I would like to trace the development of the project for the pertinence it may have to our discussions.

The project began in response to certain inadequacies in the professional life of our composers. In this context, the initiators of the project were not so much concerned with the composer's income, celebrity, or institutional and social standing, as they were concerned with his intense commitment to his profession, a commitment both artistic and ethical which underlies any creative act and which sooner or later is communicated to those capable of perception and in need of such musical experiences. It was felt that by placing young composers in selected public secondary schools, these young professionals could grow and fulfill their artistic aspirations and in the process contribute to an expansion of musical horizons in our schools. The project was formally established in 1959 with the cooperation of the National Music Council on the basis of ideas formulated by the American composer, Norman Dello Joio, who has been chairman of the project since its inception.

In the school year 1959-60, the first group of twelve composers took up residence in schools in large and small communities throughout the country. I was a member of this first group. The personal experiences of my colleagues and myself have been repeated every year since then. With the 1966-67 group, similar opportunities and responsibilities have been shared by some seventy composers and teachers in our schools. I will not dwell on the accomplishments of this program which are numerous and highly exemplary.[1] Instead, I shall concentrate on the unique experience made possible by this program and its connection with my central point.

Perhaps the most important aspect of this program has had to do with the artistic-educational environment it has created, for in this situation all involved are engaged directly and necessarily in the musical process. Thus, the composer can function directly on parts of the musical processes usually outside of his control. The music educator, on the other hand, has to contribute to the process his own sense of professional responsibility as a musician, instructor and guide. The students, too, perhaps for the first and only time in their lives have to take an active part in bringing a new work to life through rehearsal, study, performance and reflection. In short, the musical experience becomes possible in an educational setting.

The essential ingredient in this process is the element of risk, the same risk that exists in any artistic thought and action. To me, aside from all other values the program may have, the necessity created in this situation to take calculated risks, to live with uncertainties, to interpret, to make value judgements in a liberal spirit and not in rigid absolutes, was and is the most significant aspect of the program. In such a situation, obviously, the music educator occupies a crucial position. He has to rely on his own musical background and experience--textbooks, audio-visual aids, one-day clinics have limited application here. He has to think and act as a musician-teacher, make artistic and aesthetic decisions, and engage his students in this musical experience. Unfortunately, with some remarkable exceptions, few of our teachers are prepared to take such risks. This kind of a musical personality is not commonly fostered in our teacher-training institutions, universities, and conservatories. And this observation applies to teachers just as much as it applies to musicians of all kinds, whether super-stars of international concert world or work-a-day practitioners.

The MENC Contemporary Music Project was established in 1963 partly in response to inadequacies of our music teachers. The term "Creativity in Music Education" in our full title attests to our expanded concerns. Under this Project two new programs were added to the Composers in Public Schools program. The first had to do with the establishment of several short-term seminars, institutes, and workshops for teachers who wished to increase their competence in contemporary musical practices. These activities were as successful as any such enterprises usually are. That is to say, the attending teachers could be stimulated and guided to the extent of their own general musical attitudes and capacity for acquiring new knowledge. These efforts were admittedly remedial, concerned with the removal of symptomatic gaps in the music education of the teachers. These seminars rarely brought forth permanent cures.

The second new program had to do with the establishment of experimental projects principally in elementary schools. The emphasis in these pilot projects was to allow young children to develop musical skills and concepts through their own expressive needs and creative urge. We felt that the children's awesome imagination and zest when guided by a competent teacher could produce not only musical response but the capacity to want to be engaged fully in the musical experience. The situation required making choices, value judgements, commitments; taking artistic risks, if you will. Our idea was not to produce a generation of wunderkind composers, but to instill in the young that music is man-made, created through human imagination and skill, subject to decisions, changes, and interpretations.[2]

The results of these pilot projects were remarkable on many counts. I suppose we could have codified a closed system of teaching, called it creative (currently considered a must), published four-color picture books with background music, congratulated ourselves for being innovators, and closed our shops and minds forever. We did not do these things. Our job had just begun. We were told and we knew that without a teacher on the scene who is competent to assume the demanding responsibilities of creativity in music education, no method or device, however good, could possibly work. Our quest for some answers led us inevitably to the consideration of the general musical preparation of the teacher in our institutions of higher learning. And this brings me to the present phase of the project, and the formulation of the principles of comprehensive musicianship and their implementation in our new program entitled Institutes for Music in Contemporary Education.

In April 1965 we organized a national conference at Northwestern University involving representatives of virtually all music disciplines and levels of educational concern. This was the Seminar on Comprehensive Musicianship. Our purpose was to help develop ideas for actions needed to update many archaic procedures in music education. This was definitely not another gathering to prescribe the cure for all musical ills. The participants presented a variety of views on the subject of musicianship--the capacity to experience music fully--which we considered as our central issue. The most important feature of the event was the discovery and affirmation of common concerns shared by all. The statements and recommendations of the seminar have to do with the content of courses in early college music curricula which in this country bear the generic name, basic musicianship. These courses include ear-training, sight-singing, harmony, some analysis and counterpoint, history and so on; in short, the required sequence of theory and history courses taken by all music degree candidates. It was felt that by enacting needed changes in the technical and conceptual content of these courses, the level of musicianship of all aspiring musicians could become more relevant to current musical, educational, and human conditions. The seminar took issue with the lack of relationship among various musical skills and ideas fostered in rigidly separated departments. It took issue with the narrowness of the musical perspective of those courses whose temporal limits begin roughly two hundred years before our times and end one hundred years later. (This, despite the fact that in the next few days we will enter the last third of this century.) And most importantly, the seminar took issue with the closed-end character of formal education, as if learning can take place only in the classroom, in front of a professor, using approved texts three days a week, and giving the "Yes-No" answers so dear to our educational bureaucrats. At the conclusion of the seminar, there emerged what we colloquially call our "motherhood" statements, the principles of comprehensive musicianship. I cannot possibly cite here the specific recommendations of the seminar.[3] For our immediate purposes, I only wish to dwell on the basic premise underlying these principles.

To me the significance of the seminar and our subsequent actions is that we now consider the study of music as a study of relationships amoung component parts which make up the whole of the musical experience--its initiation, communication and response. It goes without saying that the degree of penetration and intensity of this experience depends on the thoroughness of our knowledge of its component parts. In addition, we cannot assume that any one part necessarily precedes, follows, or excludes another. For that matter, we cannot assume that a perspective is gained by re-living systematically our tribal history, or assume that education consists solely of taking prescribed courses of one kind or another to pass a test, or assume that music education consists of mechanical exercise of our fingers and lungs.

No specific knowledge is complete unless we understand its relationship to other facts and ideas.

To implement these working premises we have established exploratory and evaluative programs in regional cooperative groupings of universities and public schools. The title of this program is Institutes for Music in Contemporary Education. The mechanics and description of the program in detail need not occupy us at this time. The project has a press release on the subject.[4]

The exploratory and evaluative programs to be carried out in each participating institution will take two years. The composite of these programs should produce, we hope, specific ideas and techniques applicable to various situations. Based on these results, the music profession may then consider the totality of music education processes according to criteria relevant to itself and to the contemporary educational structure. And if, as a result of this re-examination, the structure is found to be inadequate for the musical experiences we propose, then the structure itself must be changed. But before that, we must be absolutely convinced that the musical experience in this context is a necessary and central part of contemporary education--necessary in its own right, on its own terms, and as an integral part of what we consider the humanistic tradition. If I perceive correctly the direction of recent educational thought, I believe that the humanities and the arts--music, specifically--will and should have a crucial function in the coming educational revolution. This function transcends the terminal goal of producing musical technicians and enters the realm of the human mind and spirit.

And if our technological and organizational marvels somehow do not fulfill our human needs, as our scientists and philosophers state (and because of which they ask our understanding), let us not assume that all we have to do is give them some snappy marches or a titillating extravaganza of musical acrobatics to fill the terrible void of idle hours and senile minds. The audiences, those who wish and need to be engaged in the musical experience I have outlined, are our responsibility, too.

The human capacity for vision and imagination is our domain. We can pacify these human attributes with temporary tranquilizers and synthetic stimulants; we can immunize them against artistic commitments or aesthetic risks, against the musical experience; or we can make them soar.

Ours is the choice.

NOTE:

(Publications of the Contemporary Music Project may be obtained from the Music Educators National Conference headquarters in Washington, D. C.)

1. For more details see Contemporary Music for Schools; A catalog of works written by composers participating in the Young Composers Project--1959-1964--sponsored by the Ford Foundation and the National Music Council. Washington, D. C., 1966. 88pp, $1.00.

   Also see "Memorandum to Composers and Music Supervisors/Composers in Public Schools Project." Washington, D. C, 1965. 7 pp.

2. Experiments in Musical Creativity; A report of pilot projects sponsored by the Contemporary Music Project in Baltimore, San Diego, and Farmingdale. Washington, D. C., 1966. 87 pp, $1.50.

3. Comprehensive Musicianship--the Foundation for College Education in Music. A report of the seminar sponsored by the Contemporary Music Project at Northwestern University, April 1965. Washington, D. C., 1965. 88 pp, $1.50.

4. Mimeographed Special News Release (June 9, 1966) announcing the establishment of five regional Institutes for Music in Contemporary Education. Released on June 14, 1966. More detailed descriptive literature is being prepared and should be available in winter 1966.

# Musicology and the Future of Music Education

Alexander L. Ringer

American exponents of educationist theories have generally been so preoccupied with "the whole child," his level of aspiration and potential for achievement, that the academic formation of his teachers has received, at least until quite recently, relatively little attention. Worse than that, the all-consuming concern with problems of juvenile adjustment and psychological warfare fostered some strange notions indeed, including the myth that a high degree of personal sophistication might interfere with a teacher's classroom effectiveness. The resulting intellectual poverty of teacher education curricula and their eroding impact on the "educational wastelands" stretching from the nineteen thirties to the immediate post-Sputnik era are too well known, or rather too sadly remembered, to require further elaboration. Happily, the gradual reorientation of educational goals, characteristic of the last fifteen years or so, has brought in its wake not only the long-overdue socio-economic rehabilitation of teaching as a profession but also a hard new look at the intellectual standards of teachers and the quality of the subject matter they teach. Thus, those responsible for this educational revolution-in-the-making were quick to realize, for example, that the "New Math" would in the end be only as good as the men and women chosen to teach it.

Though obviously less in the limelight than the sciences and so-called language arts, school music, too, is currently subject to wide-spread reappraisal. But unfortunately most attempts to do something about the pitiful state of musical literacy among our youngsters somehow get arrested at the semantic stage, whether in the form of pious pronouncements or timid admissions of past failures, and hence never face up to the real need for an entirely new image of music in the schools, an image that will have to be shaped by bright young artists fully aware of the totality of the world's musical heritage at all levels and from all cultures and historical periods.

Nearly thirty years ago, the American composer and poet, Paul Bowles, remarked that the American people tended to regard music as a "form of decoration" rather than "a system of thought." If amazingly little has changed in this respect, it is largely because our music teachers have been similarly conditioned. Unquestionably, American education, controlled as it is by local boards, is often at the mercies of poorly educated taxpayers footing the by no means inconsiderable bill. By the same token, the members of our supposedly free academic communities responsible for the artistic and intellectual preparation of music teachers have done shamefully little to counteract the whims of a citizenry accustomed to identifying music almost exclusively with commercial forms of entertainment. Instead of providing their students with the means necessary to break this vicious circle, operating to the cultural detriment of the entire nation, they have in many instances actually reinforced it by yielding meekly to the lowest possible common denominator, oblivious to the truism that in education at least the quality of the supply necessarily determines the nature of the demand.

As the general educational climate rapidly improves, however, a genuine desire for "the pursuit of excellence" is beginning to animate greater numbers of responsible music educators as well, even though their institutions weighted down with vested interests may seem distressingly slow in accepting desirable changes. Especially with regard to the potential role of musicologists, those egg-heads of the music world, suspicion is still deep seated. And yet, where else could our young men and women find knowledge and understanding of music as a "system of thought" if not among the tangible products of those who have labored for so many decades to make available the musical treasures of the past and present, of the simple people as well as learned composers? How else, if not through the study of its history and ethnography, are they expected to become sensitive to the aesthetic values associated with music through the ages, let alone its respective roles in different societies?

The frequently misunderstood function of the musicologist may be profitably compared to that of the scientist engaged in basic rather than applied research. While he is the one whose prolonged agonies make ultimate application possible, he ordinarily pursues his work with little concern for its "practical" value. Such at least has been the general orientation of musicologists operating within the basic frame of reference inherited from nineteenth century Europe. And it was this traditional orientation which designated them as virtual outcasts in the eyes of a society that tests human achievement as a rule by asking simply: "Will it work?" There is no need to expatiate upon the proven dangers of pragmatism as an educational or, for that matter, political philosophy. The daily newspapers are sufficiently instructive, as far as that goes. But it may be worth while to reiterate that the present impasse of music education in America is largely the result of an attitude that evaluates even doctoral dissertations in terms of their immediate relevance to "problem-solving." In this respect alone, musicology can provide a perfect counterweight forcing future teachers to adopt a properly balanced outlook with regard to both their chosen field and life in general. Needless to say, the apparent non-relevance of musicology is intimately related to an emphasis on man's cumulative past, quite beyond the reach of here-and-now directed studies of the social science variety. In short, well understood musicology has a substantial contribution to make toward the formation of the "whole man" or woman as well as the "whole teacher."

In this day and age, to be sure, musicology is fully aware of its responsibilities to the present and the future no less than the past. As a matter of fact, few of the young men and women now sitting in our seminars intend to become research musicologists. Most are seeking the necessary background and equipment to function as transmitters and distributors, indeed popularizers, of the scholarly products of the minority dedicated to scholarly investigation. Quantitatively, the "ivory tower" musicologist is becoming the exception rather than the rule. Moreover, musicology is now a truly many-splendored thing. Once largely dedicated to the musical history of western man, it makes increasingly extensive and intensive forays into the musical heritage and customs of all mankind. Then, too, recent technological developments, especially in the computer field, have led to a new and welcome concern with basic concepts of an analytical nature, giving a significant boost to systematic musicology or, if you please, musical theory in the true sense of the word (as opposed to the mere concern with musical skills which we often tend to associate with theory, at least as generally taught in our schools).

The suggestion that musicology become fully engaged in the complicated process of preparing competent music teachers for the public schools is, of course, predicated on the idea that the ultimate aim of music education at all levels is the promotion of universal musical literacy, literacy, moreover, in the broadest sense of the term. Even verbal literacy is all too often limited to the mere ability to read and write, and that only passably. In other words, the concern with mere skills obscures the principal purposes for which such skills ought to be acquired, in this case the intellectually and psychologically profitable engagement of young people in the study of man's literary heritage and their ability to communicate effectively in the higher realm of ideas. Literacy, as envisaged here, involves the notion that education presumes to develop above all the critical facilities of our future citizens, quite in contrast to the prevailing ideal of training for the execution of prescribed practical tasks. Surely, on the verbal level literacy of this type imposes itself as a matter of survival in a world like ours, facing daily a hidden, ever more complex tomorrow, while musical literacy, divorced as it is from concrete reality even in its symbolic language, remains unmatched in the promotion of purely conceptual modes of thinking as well as a healthy respect and receptiveness for experiences that enrich the individual and society in terms of a good life rather than a comfortable living.

There is, of course, little in these views that has not been previously stated by other well-intentioned educators. But action has been indefensibly lagging. Time and again, in discussion of the need for curricular revisions in teacher preparation those loath to change retreat behind the bogey of certification requirements, even though our larger institutions of higher learning, especially the state universities, have both the power and the duty to promote certification reforms whenever called for by changing cultural conditions. Several years ago I had the good fortune of receiving an invitation from The Hebrew University in Jerusalem, Israel, to set up a music curriculum in accordance with its basically humanistic tradition and outlook. Unimpeded by the encumbrances of established grooves of educationist behavior, I was able to propose and implement an integrated three year undergraduate program of musical history, theory and ethnology, covering the full range of styles and structural procedures from simple chants to the most complicated serial compositions of our time. Undergraduate students at The Hebrew University concentrate on two major subjects. Those wishing to teach music in the public schools may, therefore, choose a parallel course of study in pedagogy and thus develop a specific methodology in line with their own respective temperaments and talents, drawing upon the total body of knowledge gained in the course of their undergraduate efforts.

Admittedly, conditions in Israel differ considerably from those in the United States. Following the European example, Israeli high schools put far greater emphasis on languages, history and literature than is customary in this country. Moreover, musically inclined students often supplement their already rigorous high school studies with additional work at local conservatories of music. Thus it was possible to enlist a freshman class that had already gained a substantial amount of basic musical as well as verbal literacy. Eventually, American high schools, too, will have to take charge of this type of preparation. In the meantime, the vicious circle, produced by an inadequate high school education which impedes the kind of high level college program needed in turn to produce teachers equipped to remedy the high school situation, will have to be broken, as it were, from above, that is at the college level.

Realizing this crucial fact, the University of Illinois School of Music, encouraged by a preliminary grant from the Ford Foundation, is now initiating on an experimental basis an abridged version of the curriculum already in operation in Israel. Beginning September, 1967, a small group of volunteer freshman of superior academic qualifications will be exposed to a two-year program of coordinated music history, literature, and theory study, five times a week two hours a day. A year later, when this first group enters the sophomore stage of the program, a second group selected this time at random will begin an identical course of study, permitting the eventual comparison of results. It is our hope that this experiment will set a pattern of team teaching by composer-theorists and musicologists and will lead to the permanent establishment of a basic curriculum devoted to the thorough exploration of music as a system of thought on the part of all undergraduates in music. Gratifyingly enough, this project has the unanimous and enthusiastic support of the music education division of our school.

The potential benefits of the University of Illinois plan are easily imagined. For one, many a student having decided at first to major in music simply because he enjoyed playing in his high school band may thus discover before it is too late that music as a serious form of art fails to hold his interest. If for no other reason than to eliminate the many prospective teachers who do not really belong in any classroom, such a program of high-powered initiation would seem to have undeniable merit. On the positive side, students who are prevented by current curricula from studying any specific facet of music in depth will be able to do so in their junior and senior years, fully prepared by this early sustained exposure to music in all its aspects. Having unlimited confidence in the basic soundness of mind and character of our undergraduates, provided they are given an opportunity to prove themselves, we expect considerable increases in enrollment in such advanced elective courses as Music in the Renaissance, Contemporary Music and Music of the World's Cultures.

Far be it for me to suggest that any such program deserves to be regarded as a panacea for the ills besetting music teaching in America's public schools. It will not improve performance skills nor spark necessarily new methodological developments. But executed properly, it should make an invaluable contribution to the personal, intellectual and musical growth of the individuals to whom our children will ultimately be exposed. It will give future teachers of music at the very least a sense of belonging to one of the greatest traditions known to mankind and hence, hopefully, also a sense of mission now so sadly lacking in most cases.

For decades music educators have accusingly pointed to musicologists as self-centered and/or exclusively subject-centered academicians unconcerned with the realities of the classroom. Today a new generation is not merely willing to extend a helping hand; it actually demands the right to be heard as well as the opportunity to demonstrate that no gimmicks, no pedagogical tricks and no commerical methods of production can replace thorough knowledge and the concomitant personal pride in the teaching of an art whose full educational potential remains yet to be uncovered.

# The Theoretical Preparation of a Music Teacher

Luis Sandi Meneses

A teacher of music for our public schools must first of all be an educator whose field is music since his essential goal will be, not to teach music, but to educate his students musically. No one wants all the students in the country to be musicians; rather, they want them to be able to enjoy music.

An educator in the field of music must be a complete musician. He, for example, must know solfège as well as a composer or as an orchestra conductor does and dictation also as well as the conductor. Harmony, especially keyboard harmony, must be mastered so well as to enable the music teacher to improvise at the piano and to accompany melodies of any kind or any style properly. He must study harmonic analysis, formal and stylistic, of the occidental musical culture up to the present time. He is not expected to study counterpoint and composition and these subjects should be elective courses to be taken only by those who feel the impulse to compose.

Solfège, dictation, harmony and analysis are the courses that I judge to be essential and to be sufficient to complete the musical preparation and knowledge of a music educator. This amount of theory may seem very little. It is, on the contrary, too much if these courses are all taken with the seriousness and the depth that they require. In solfège there must not be anything that the teacher does not know or that he is incapable of doing: intervals used in contemporary music, measures with any kind of shifting or changing meter, either in the numerator or the denominator, irregular subdivisions of time and of measure, poly-rhythms, interpretation of the notes of ornamentation and of the abbreviations of the seventeenth, eighteenth, and nineteenth centuries.

Dictation must enable the teacher to find any error that occurs when he is conducting polyphonic works, even atonal or dodecaphonic. Harmony must enable him to play accompaniments by improvising at the piano and to write accompaniment music to any melody in the fundamental styles: renaissance, baroque, rococo, romantic, post-romantic, and modern through polytonality and atonality.

The analysis must make the teacher able to understand the typical masterpieces of the most diverse epochs so that he is familiar with the particular characteristics of Monteverdi's madrigals, Bach's fugues, Haydn's sonatas, Mozart's symphonies, Handel's oratorios, Beethoven's sonatas and symphonies, Chopin's small works; with the Italian and Wagnerian opera; with the _lied_ and the impressionistic movement; with nationalism, serialism, and with concrete and electronic music.

Said in so much detail, the requirements for an educator in music which I feel to be necessary may seem not only excessive but even pedantic. I will try to justify all these exigencies.

There is no doubt that people in general can enjoy music even though they are acquainted with only a very limited repertory: a little baroque and rococo music, a little of the music of the nineteenth century, especially of the beginning of the century and a lot of romantic music.

The only thing that can counteract these definite limitations people have is learning to enjoy music of other cultural epochs. And especially the only thing that will fill the gap that separates the people, the audience, from the composer, is music education in the public schools. However, the teacher of music will never be able to educate and interest others to enjoy any kind of music in which he himself is not interested, or any particular composition which he is not technically prepared to approach. Only if a particular masterpiece does not present any difficulties to him, if he can analyze it so deeply as to discover the logic of its structure, can he enjoy it himself and lead his students to enjoy it and eventually to play it.

## Preparation of the Teacher of Music

The education of the teacher of music must agree with the goals in music education of the school administration of a country. Since today specialization and technical knowledge seem to be major concerns in every country and in every field of knowledge, music, among all the arts, requires a great deal of attention. Modern man in this technical specialized world is in danger of becoming a great powerful mechanical monster, who can perform the most hazardous tasks or build the most complicated structures but who ignores what culture and art mean. Unless education at least tries to save man in these times in which we are living and emphasizes the values of humanities, the mechanical monster will dominate mankind and our civilization will be finished--it will murder itself.

One of the most important roles in this needed renaissance of human values can be played by the arts: development of enjoyment of composing and of reading good literature; the appreciation of painting, sculpture, dance and music. Music can no longer be considered to be a mere time-wasting entertainment. Now, music can prevent the destruction of the most important human quality: the spirit. Music can be a quiet refuge in this agonizing time of uncertainty and war; it can have cathartic value and remove the bitterness resulting from so many unsatisfied desires; it can be a soothing discipline, a lightly refined entertainment and a source of inspiration.

The educator cannot be contented if his students only learn how to read music, how to play an instrument, or even how to sing in a choir. He must not feel satisfied if his students know who Bach was or recognize simply by hearing a piece of music who the composer was. The teacher of music should reach the students' hearts and implant in them forever the love for music. Perhaps some teachers' students cannot read music, cannot play any instrument or sing well in a choir; they do not remember when Beethoven was born or they cannot recognize the composer when they hear a piece of music. If, however, that teacher has been able to get those students to listen to a masterpiece every day and has inspired them to sacrifice a daily treat like ice cream or candy in order to buy a ticket for a concert, if the students are enthusiastic because a good performer is going to visit their town, if they know how to select a good musical program on the radio, that teacher of music was a real teacher.

So, the fundamental thing in the education of the teacher of music is to give him (or her) a well-grounded sincere knowledge of his goals and of the role that music should play in the education of man.

# Training in Music Theory

Olavi Pesonen

When thought is given to the question of what musical studies and their extent should be included in the curriculum of music teachers, there is reason to examine first of all the domain of music theory.

Ilmari Krohn, Finnish music researcher, has published an extensive, five-part work entitled A Course in Music Theory. This work has appeared in the Finnish language only. The first volume is entitled Rhythm, the second Melody, the third Harmony, the fourth Polyphony, and the fifth Form. The sixth volume of this course planned by the late professor of music of the University of Helsinki, that on Instrumentation, was not completed.

I would like to be permitted to give a brief explanation of the contents of Professor Krohn's work, unknown outside Finland. The first volume, that on Rhythm, deals in particular detail with the rhythmic structure of music. It begins with the smallest unit of rhythm, corresponding to the foot, and progresses to different kinds of phrase structure, which, according to Krohn, are two, three, four, five and six beat. Then it continues further to miniature forms of music in which phrases group themselves into successive periods, creating an epic effect, binary, lyrically effective, or ternary, providing dramatic emphasis, and into larger "liedforms", formulated in accordance with the same structural principles. These miniature forms of music also appear in monophonic music.

In the second volume of the course, that on Melody, Professor Krohn concerns himself with the properties of tone from both the physical and physiological aspects. Various kinds of tonal systems, developed in the western world and elsewhere, are accorded minute elucidation. The melodic phrasing of unison compositions is associated with the rhythmic structure of the miniature forms of music treated in the first volume.

The third volume of the work, *Harmony*, should not call for explanation. It is based to a great extent on Hugo Riemann's harmony theory: harmonies are understood as being of tonic, dominant and sub-dominant effect. The functions of these harmonies form the foundation for combination of these one with the other, as well as in the ratios and modulations of musical keys.

Krohn's fourth volume relates to polyphonic music. The ideal fugal style is regarded as being that followed by Johann Sebastian Bach.

In the first volume of *A Course in Music Theory*, Professor Krohn expounded on the rhythmic structure of the miniature forms of music. The fifth volume, *Form*, constitutes a continuation of the introductory rhythm theory, dealing with broader rhythmic units. Krohn's form theory is a concise and unbroken presentation of the structural principles and structure of compositions. According to what he says, in certain of Wagner's operas, for instance, each act corresponds to a form unit of symphonic dimension. Broader structures include such dramatic series as Aeschylus' "Oresteia", and Richard Wagner's Nibelungen tetralogy.

It is a pity that this Finnish expert did not complete the last volume of his comprehensive work, that on *Instrumentation*, which would have been concerned with instruments used in the performance of music, such as the human voice, musical instruments, song and harmony ensembles, choirs, and orchestras. This volume would almost certainly have contained performances from media which occupy an important place today, reproduction equipment, radios, gramophones and tape recorders.

As is well known, the various spheres of music theory are linked one with the other. Questions of the aesthetics in music come to the fore in each volume of Professor Krohn's work, which is no more purely scientific than literature in general on music theory, but serves practical purposes as well. In music training, and the education of music teachers, the primary question of music theory is its application in pedagogical practice. It is often divided between training the ear and under the general nomenclature of music study. Thus, in the training of music teachers, solfeggio is practised in accordance with a definite system, and music study is taught as a different subject. And we are well aware that what occurs in the training of teachers is repeated later in the classroom.

In my opinion, the question of what aspects of music theory should be included in the teacher's training, and their extent, should be handled in conjunction with the aims to be set up for music instruction. It is obligatory to limit the broad sphere of music theory to such knowledge as is needed, and is practical application as is required in music instruction in schools.

Music practice, singing and playing, naturally form the most important part of music education. However, during recent decades, technical equipment has made it possible to include more music listening in music instruction than before, with a view to the achievement of familiarity with music which comprises a part of general culture. Then it can be shown how closely the history of music is associated with the teaching of music theory. The ground covered is altogether too narrow if, say, the medieval modes, the major-minor system, chromatics, polytonics, microtonics, twelve-tone music and electronics are explained purely in theory, divorcing these compositional techniques from their historical connections. Furthermore, the general cultural development of historical periods in the spheres of painting, sculpture, architecture, dancing, the theatre and poetry support the corresponding periods of style in music. I enjoyed reading Joseph Machlis's work The Enjoyment of Music, as in this matters concerned with the theory of music are combined with its history.

As regards practice in singing and playing, which better solves the problems involved in spending leisure time than listening to music, the possibilities differ in various educational institutions, dependent upon the circumstances. As for what is required of the teacher as an instructor in music, this becomes clear in the proposal put forward by James L. Mursell and Bjornar Bergethon in 1944:

> The training program should equip the student to meet the following standards of what may be called theoretical competence:
>
> - To modulate at the keyboard from any key to any key.
> - To transpose at the keyboard material of the level of simple song accompaniments from any key to any key.
> - To extemporize material of the level and general type of simple song accompaniments at the keyboard.
> - To notate from dictation material of the level and general type of the creative melodies of children.
> - To rearrange the parts of a vocal ensemble to secure more ready and effective performance by groups of young singers.
> - To arrange for performance by instrumental ensembles of varied types and components the type of material found in collections of music for high school use.
> - To reorchestrate and rearrange standard instrumental works for effective performance by small, ill-balanced, or unusual ensembles.
> - To write effective descants.
> - To write effective piano accompaniments for vocal numbers.
> - To take compositions of the type likely to be produced by high school and college students and correct and improve them for effective sound.

- To compose work of the type of school and assembly songs, simple marches, and the like.
- To work freely in the idiom of the pentatonic scale.
- To analyze by ear compositions of the level of the Haydn and Mozart piano sonatas, indicating their main structural elements and identifying their type (sonata form, rondo, etc.).
- To analyze similar compositions rapidly from the score, making similar indications.
- By dint of more intensive study, to identify the harmonic and contrapuntal content of music of this level of complexity.

In my opinion, these requirements concern the music teacher's command of practical theory and are not of minor importance. What one knows, one should know well. Undoubtedly there are music teachers who have good command of these requirements: but for others they present difficulties, at least as far as Finland is concerned. At times, it appears as though it would be better to leave composing to the composers, and instruction about the compositions to the music teachers. This is especially the case if, say, technical command results in possession of the theory of harmony, but not of the style. Indeed, it could often be wished that the teacher would take more interest in printed scores--whenever they are worthy of interest--rather than in his own arrangements.

One question I would like to put to those assembled here: Could we not start following the lines indicated by the development of musical history in the teaching of rhythm, melody, harmony, counterpoint and orchestration? For instance, the elements of the harmonic idiom, such as have appeared during the evolution of western music, and appear today in the music of some peoples, could be exercised in the training of music teachers. Moreover, many old compositions are ruined by tieing them to the limits of the major-minor system of harmony. Should not in fact the moderate practice of counterpoint presume harmonic theory, thus also following the way shown by the history of music? What we teach to music teachers, they will teach to children. And a sense of harmony--to dwell on this point--is known to develop in young people only when the voice breaks.

# Contemporary Music and Its Use in Music Education

Carlos Sanchez Malaga

Is the music of the present moment applicable to the training of future teachers of music whose work will be reflected at all the various levels of the common schools? This is the question that I consider to be important to answer here. The answer is yes! Contemporary music is applicable to teacher education in as much as it identifies the sensibility of the students with the time in which they live. However, such an answer, which may give an impression of strong emphasis and pressure, leads also to "buts" and to contradictory reflections, pro and con. Such opposing ideas oblige us to consider contemporary music by setting up relative types of criteria.

In the first place it is necessary that we all agree to use accepted terms and to call those who will be in music education in the future "MUSIC EDUCATORS" or "PROFESSORS OF MUSIC" instead of "TEACHERS OF MUSIC". The reasons for this are obvious if one takes into consideration the fact that the mission of these people is of a formative nature, to shape the personal musical attitudes of the pupils at the various levels of music education. The title, "Master", or "Professor of Music", because of its specific, technical character, has a distinctive, easily understood meaning when it is applied to education in any specialized area within the radius encompassed by schools of music, conservatories, or universities.

Once the function of teaching is clearly defined, there is one additional question to be answered if we are to define exactly the role which contemporary music should perform in the development of music educators: Should the music we are discussing include all of the complex proliferation of "isms" like atonalism, polytonalism and dodecanism? Should it also include creative experiments with concrete music and with the systems and schools of electronic music and aleatory music? My answer to these questions is definitely yes, with the requirement that this is done by using original musical creations to provide teaching materials as well as illustrations of the culture of the time. The music used in music education need not follow any special trend. Any type of contemporary music, well written, can provide the necessary material. Information about, illustrations of, and listening to current musical creations are imperative in music education, understanding always that contemporary music shall not be used exclusively. Traditional music with its rich color is also valuable and it has, through the centuries, fulfilled its aims and continues today to achieve its educational purposes.

The universities, conservatories, or schools of music are entrusted with the training of music educators to teach in the basic schools and they are thus the main organizations responsible for insuring that there is opportunity for development of appreciation of music of all contemporary styles. However, one small exception must be made: There are some pseudo-composers with fantastic ideas, who mock us by their sly jokes and who abuse the kindliness, the ingeniusness, and the tolerance of the public with tricks which are wickedly planned and in poor taste. We will not take these charlatans into account but rather will be forewarned to develop preventive measures to restrain their growth. For example, this will apply to the creators of rock and roll which is a by-product of alchemists and schizophrenics.

Due to the dangerous atmosphere which surrounds many of the basic ideas of contemporary music (since through it infiltration of harmful and negative factors into music education may occur, we must have criteria that are highly selective and carefully set up for choosing the music we will use. For example, would it be wise and good educationally to accept complacently a "Poem with Three Movements: Prelude of Silence; Toccata of Yawns; and Musical Fugue"? What we might really have would be no sound at all; three movements which are downright tricks although they pretend to be vanguard compositions. On the other hand, we must recognize the existence of artistic, educational values in the traditional conservative systems and in the musical creations of a national or a folk character. We ought not to deny the importance of such compositions or the educational value of musical creations which are closely related to human feelings and are not in agreement with that growing dehumanization of art which was studied and analyzed so completely and magnificently by Ortega y Gasset a number of years ago.

The major attention of those who have to deal with the problem of selection of music for these educational purposes should center on quality. This in turn should help us find a middle ground between the two extremes or tendencies; to apportion in the educational process the elements which are essential to the maintenance of artistic quality in both the opposing poles: traditional music and new music. In our position as educators we should in no way consider ourselves as either creators or partisans of one tendency or the other. We must eliminate our own personal inclinations or preferences in order to serve dispassionately and to provide a rich musical experience which meets the needs of the student body, in order to open pathways to the students and not to confine them or direct them in a dictatorial way to accept, without discrimination or argument, only a certain exclusive type of contemporary music. Those who teach and educate do not have the freedom to expose their convictions or musical preferences. Instead, the students are free to select the course they wish to follow, according to their likes and dislikes taking the path they prefer; and, most important, they must learn to do this without blaming someone else for their mistakes.

We must also not consider the subject of the use of contemporary music in music education from the point of view of only the producers and distributors, technical schools of music and professors of music education. In order to understand the exact results of our plans to use contemporary music we should give attention also to the consumers, the student body in the schools. Here we must take into account the diversity of cultural backgrounds within the various distinct educational levels, recognizing always that in all of this gamut of positions, no one can escape the powerful effect of contemporary music. Our common schools include groups of students who are scheduled almost exclusively for passive music experiences; this is the situation in which we attempt to mold the human personality and attitude as well.

For various reasons, in almost all of Latin America, and especially in Peru, the playing of musical instruments in all of the years of the basic schools is restricted to the small groups which receive instrumental instruction privately in academies or conservatories; as may be assumed, the technical requirements for performing contemporary music cannot remotely be reached by this kind of training. Choral music, on the other hand, forms an active part of education. In the last twenty years this phase has developed excellently. We must, however, recognize that the typical school chorus is not at present in the vanguard in so far as the new and contemporary music is concerned.

Contemporary music cannot be used at the school levels we are discussing as a means of developing music appreciation except where there are fully conceived creations, didactic in character, which attain a definite pedagogical standard.

In summary I want to emphasize my statement that the use of contemporary music is relative and depends on several factors: the educational level, the cultural resources and the proper environment. Its indiscriminate use would be as harmful as the uncontrolled use of analgesics and antibiotics.

But art cannot be legislated; if this were attempted, correctional courts of justice would have to make their judgments in the confines of a mad house! And so this demonstrates that we will always be exposed both to the great benefits of invention and to the great calamities these carry with them when they are misused.

# Educating the Music Teacher to Use the Music of His Own Time

Antonio Iglesias

The training of a music teacher has to be as thorough as possible and, of course, cannot be solely based on the specialized study of pure musical subject matter. In other words, the concept of a teacher who has studied only music, however extensive his training in that field might have been, a concept so frequently met with in bygone days, must be completely disgarded. The efficiency of his teaching will be proportionate to the breadth of his general background on a university level. He must know one or two languages besides his own even though he may never come to master them or to speak them fluently. He must be solidly grounded in the history of music, in aesthetics, in the humanities, the plastic arts, and art history in general. And, what is most important, he must have felt the need to teach those who do not know, meaning that he must have a firm pedagogical calling which, though it may well be innate, could also be started, guided, and reached through adequate cultural and musical training.

So then, the case under discussion regarding the possibility that young musicians who will be music teachers in the schools should be able to use music composed in our time, deserves to be studied seriously and demands that much thought be focused on it. It cannot be doubted in the least that today's young music teacher must be acquainted with every type of music theory however recent it may be. To put this in definite terms, if we base our decision on our demand for a broad cultural training (and thus not for just musical training any longer), our present day teacher must know in clearly defined terms the twelve-tone technique and its theory and the whole train of consequences derived from it, such as concrete music, electronic music, random sampling music, etc. However, let is be understood that it is one thing to know all of this, and it is another quite different thing to apply it in the teaching of music in primary, elementary, and upper school systems.

If we insist on a teacher having depth to his knowledge of the music of every time and place and on his having the very best cultural training, it is because we believe that it is impossible to be a good music teacher without an enormous analytical capability. And in order to be able to analyze, in whatever subject it may be, it is essential that one has to know. And so why should a music teacher turn his back upon contemporary music? Considering this from a practical point of view, that is, looking at the teachers' intrinsically pedagogical function, we have to state in all sincerity, that he will have few occasions for using present day music. This is due actually to the fact that, because of its enormous complexity and because it is something so recent, right at our sides and developing simultaneously with us, we cannot know it as thoroughly as we know the music which has always been taught, the so-called "traditional" music.

Today records and tape recordings are powerful auxiliary means within the young music teacher's reach. He will make use of them constantly, with a great deal of selectivity based on an aesthetic criterion, in order to illustrate his teaching, confronting the students with these aids at the exact moment when the teacher's words become insufficient. He will also, of course, make use of such efficient, effective means of sound production in order to tape the examples which the students themselves bring into him.

But the question is: How can one use the music of our time for such a pedagogical purpose? We consider it obvious that the student must become acquainted progressively with all the contemporary theories of composition. Examples of what the contemporary composer produces for us cannot be discarded systematically from the musical training of students any more than what sixteenth century polyphonists did or what great movements emerged from romanticism or impressionism can be discarded.

We have used the verb "to know" in this connection, but that must not be taken to mean "to practice", or "to use as one's starting point". The music teacher must learn to use contemporary music gradually after having gone through all of the music prior to that composed today. This statement is the result of strikingly clear evidence: If the poor teaching of solfeggio and music theory is the real cause underlying the frustration of the greatest number of natural musical talents, because the aridity of antiquated methods discourages the bravest, what could not we say about the learning of the various and complex methods of writing musical scores that our composers use today! These are strange to the music teacher himself, strange to the performers, and very often very easy to confuse with a panorama of doubtful pasticity. The study of them could entail essentially adding to the discouragement that the routine study of solfeggio used to generate everywhere. Whether the first stages of a child's musical training should rely on traditional methods--brought up-to-date of course--or on methods considered to be modern, reinforced by percussion methods of whatever kind they may be, for the acquisition and development of a sense of rhythm, and supplemented by easy and entertaining musical instruments of different timbre for the progressive mastering of tonality, has nothing to do with the preceding paragraphs. All of this is a subject very different in nature from the one with which we are occupied: Teacher Education in Music.

Let us insist on this point: The young music teacher needs a knowledge of contemporary music. Applying it in his pedagogical sphere of activity must be considered as complementary, never as basic, and still less as essential.

In support of our previous points let us state our firm belief that musical training, really very complex and extremely delicate, must essentially stem from choral singing. This is the reverse of what our teachers of bygone days used to do. In those days they used to teach us by means of the accursed solfeggio all of the sterile and useless elements of music theory (we are thinking in this case of children, of children's minds): the staff, the notes, the clefs, or the innumerable measures. And only when we found ourselves tired and lost in the veritable maze, completely trained in all of the solutions to the real puzzle music was becoming, would we move on to singing and playing. This situation is what one must fight against in every possible way; this is what we must eradicate from the training of the young music teacher. Why should the knowledge of the music of his own time be harmful to him? Why should he not use it even in the exemplification of something which, because it belongs to the present or because it makes itself keenly felt, pulsates with the very cultural development of our own age?

To come back to what was said in the preceding paragraph, what really matters is to reverse the earlier method as we have been demanding: The child, perhaps even before singing, thanks to the mechanical methods of sound recording (records and tape recordings), can develop musically in the most natural fashion possible. And, in addition, one must not pass over the opportunities for live interpretation, by and for him, when ever they are available. He must sing, and keep on singing, starting with the easiest and most "catchy" songs, in order to achieve breadth in his education (not simply musical education any more, but general education) since this breadth and simplicity can be found in choral singing as lon g as it does not include great polyphonic complications.

And, since what has been said before is our most genuine belief as to how the teaching function must be carried out, we do not see any reason for having the young music teacher reject as useless the knowledge of the music of our own time, nor any motive for considering this knowledge as essential. It is essential in terms of all the knowledge it presupposes of something which, without any doubt, he cannot and must not ignore, turning his back upon it systematically, to the detriment of that vast and solid training we were demanding for him at the beginning. It is not essential any longer in the unfolding of the teaching process itself.

Finally, to conclude these thoughts about our given subject, thoughts which we are the first to recognize, have been dealt with in a rudimentary fashion (in view of the fact that they would provide material in plenty for an extended and serious study), we wish to make clear a necessary distinction between the music teacher who will dedicate himself to the training of musicians, and the pedagogue who will teach music in the elementary, intermediate, and upper classes of our system of cultural training. We think that is both cases one has to start with the same basic rules for teaching the materials of music. But clearly, in the first of the two cases, musical training has to be clothed in great complexity and a more technical garb. In the second case, in so far as it deals with the music teacher who must try to impart an authentic love of music, who in truth must create the musical public of the future, his work even though delicate to the highest degree is simpler than that of the teacher first considered. We almost dare to think that in the second case the sole help of the mechanical means which we find today within our reach (plus their gradual use in terms of the historical evolution of music), might be deemed sufficient. And within this evolution, why downgrade the musical message bestowed upon us by the composer of our own times? We say in Spain, "There is always more room for knowledge." And even though this may sound somewhat exaggerated, we continue to profess it nevertheless.

## The So-Called Popular Music in the Basic Schools

Ivan Polednak

Even in the most recent past a man belonging to a specific milieu was almost exclusively confronted with music produced by this milieu. As a consequence, it was relatively easy for him to understand this music. Modern technical civilization, however, has brought about a change in these conditions. The present-day man comes in contact not with a single, but with a whole series of cultures, and what is more, within these cultures further differences are evident, namely a multiplicity of functions--there are new types, new genres, new styles.

A negative concomitant of what is otherwise a positive development is the approach to music made by contemporary man with an inadequate appreciation of its structure, the lack of a firm basis for evaluation and in connection with certain phases of civilization, the tendency to place interest only in a particular music genre which comes to be known generally as modern popular music. Despite the efforts of traditionally oriented music education, the majority of persons do not come in contact with what might be called "artistic" music trends, and find no real aesthetic value even in the non-traditional music areas such as modern popular music. As a result we find that the older forms of educational organization, the earlier methodologies, the former musical systems which serve music education, are presently no longer sufficient.

From these facts one can draw some conclusions: that the school can no longer force only the previous traditional selection of music upon its students; that the students are now arranging their own lives and making new contacts with different music, and that their interests can and will be concentrated in these areas. As a result, it is necessary within the framework of these possibilities to make use of this development and to give it proper direction.

It is apparent that music education in the general schools of today cannot possibly introduce the student to all musical areas, but a proper plan must always be provided so that the fundamentals and the information necessary for an understanding of various musical types are included. I am of the opinion that the over-all plan within which music education works must include the following three items:

1. Basic features of the music of past (classic, romantic, etc.)
2. Basic examples of the later additional development of the musical culture
3. A key to modern popular music and at the same time to extra-European or non-Western music.

At first glance the third item, which when viewed from a social standpoint is the most important and the most uncertain, might seem a bit strange and unrelated to the other points. Actually, however, there is an area of music which, at one and the same time can serve as a model for non-Western music as well as for modern popular music. Here I have jazz in mind. Jazz arose as a product of the mixing of influences of extra-European music cultures and European music itself and today through its creation, performance, and use, it has achieved a certain measure of relative independence within the European or Western music culture. Jazz is closely connected to the wider area of modern popular music. Although it is a continuing stimulus to it, we cannot identify jazz with popular music.

By means of jazz pupils can be made aware of the special social functions of music as well as some of the specific technical and formative methods used in the organization of music. In jazz we are concerned with the special problems of rhythm as well as with such subjects as the significance of instrumental virtuosity and the special relationship of creator and interpreter. Through such study pupils can also become conscious of new and varied possibilities of musical expression. From a pedagogical point of view using such music provides an advantageous situation in that jazz is recognized by students as an interesting musical experience and a rather amazing phenomenon in the school. At the same time jazz involves many aesthetic values which are rather unusual in the larger field of popular music. So we can use jazz as a key to the language of this larger area, as a rather sophisticated model. In this manner the positive features of the broader aspects of popular music can be used and the negative ones played down. The integration of this teaching material reduces the danger and the great tension between the real musical content of the pupils' milieu (family and society) and the content of music instruction. The pupil is given the opportunity for a better and wider understanding of the unity and differentiation of musical expression in connection with its social function. At the same time there is also the possiblity of taking the entire musical experience of the pupil into consideration and thereby orienting his further musical development more precisely and effectively. Further, we can influence the views and tastes of the pupil in the light of his own personal selection. That is to say, we can participate in important processes which otherwise the schools deny or would deny. It is basic, then, to offer the young people a key by which the function of the technical-formative means of this music can be understood and to give them an opportunity to orient themselves in values of music that is their own and that they like. Above all, it is necessary on the one hand, to have certain specific knowledge and on the other hand, certain definite skills for elementary analysis and really aesthetic relevant evaluation of this music.

I would like to try to outline some rules for methods which are practical and basic in doing this. In the first place, the relative value of this teaching material must be accepted as self-evident. The teacher must not over- nor under-estimate this musical area--the worth of music is not determined automatically by the musical type or genre to which it belongs. It is not our goal to wean our pupils from listening to popular music, but rather to give guidance for listening to it in the proper manner. Young people are very actively interested in this style of music and therefore the teacher should be well prepared in it so as to know more and be more capable than the pupils. It is questionable whether our young teachers are sufficiently prepared for this responsibility. Naturally, what we are speaking about is not only a matter of required knowledge and capability but also of a need for a certain positive relationship with this music. This does not in any way preclude a critical consideration of jazz and of popular music in general, but rather presupposes such a critical attitude. One must work with this music as an accepted part of the teaching material, bring it into the instructional plan and never present in in an unprepared manner.

I would like to say that it is very possible also to make use of the spontaneous stimuli and interests of pupils. By means of spontaneous discussions the possibilities of directly influencing the orientation and sensitivity of the pupils comes to full realization. I do not think it is useful to use examples of popular music which have low aesthetic value.

In fact, the method of using negative or questionable examples is not only objectionable but dangerous from both pedagogical and psychological standpoints. One would do better to spend the time in a positive way. As far as might be necessary, more as an exception than a rule, one can use contrast as a living example but one should select contrasting differences of real value.

The new concept of music instruction in the several schools of Czechoslovakia and the new teaching program adopted beginning with the school year 1960-61 already mirror to a certain degree the tendencies outlined here by including in the higher classes of the nine-year basic school, teaching material from the area of popular music. In the eighth grade attention is paid to the traditional style of popular music. In the ninth grade attention is given to the music which is more or less related to jazz, but emphasis is given to jazz itself. The results up to now can be listed as follows.

The concepts and the teaching program have been accepted by the public in a positive way. In practice many difficulties arose which were more a result of insufficient preparation of the teacher, lack of suitable teaching material, and lack of methodological and other experiences, than anything else. Despite these difficulties it has been shown that this newly attempted path is possible and could be useful to music education.

In conclusion I would like to mention one of the cardinal questions always arising in a discussion of music education, namely: What is the objective of music education?

One could formulate two contrasting answers as follows:

1. To make man sensitive to music and to make him conscious of music as a necessity.

# CHAPTER IV

# A LIBERAL EDUCATION FOR THE MUSIC TEACHER

## Introduction

The term "general education" as used here in the discussion of teacher education in music refers to the core of studies to be required of all prospective teachers and which may be distinguished from specialized study of music on the one hand, or of education, on the other. It is the area traditionally referred to as "liberal education".

Music requires its students to make constant and intense efforts toward the development of special skills. Because of this, constant attention is necessary to keep a healthy balance in the prospective teacher's education as a whole. Every teacher in the elementary and secondary schools influences the cultural development of the next generation of citizens. The impact of the music teacher, however, is especially potent, both because of the nature of music and its inter-relationship with other cultural areas and because of a certain special influence the music teacher frequently has on the lives of his students. A music teacher needs to be a well educated musician and a skilled teacher, it is true. He should also, however, be a person with knowledge, understanding, and appreciation of the many other facets of man's culture and the expanding areas of human knowledge. He will not be a specialist in these other subjects, but, if he is basically well informed and interested in them, his work as a music teacher will be enriched.

# General Education in the Training of Music Teachers in Jugoslavia

Pavel Sivic

In Yugoslavia all educational institutions, like all undertakings, are neither private nor public. They are nationalized, socialized. They are therefore subject to a broad autonomy with respect to course content, administration, and finance.

Generally, for the profession of an educator, the minimum prerequisite is what is known as the completion or "leaving" examination (Maturitätsprüfung) or an Abitur, which is the final examination taken at the end of the high school course and which permits one to continue his studies at a university. The educational system requires at least the completion of high school for an appointment to a teacher training insititution.

There are three valid reasons why a question about the general education of music teachers anywhere is very difficult to answer:

1. The answer depends greatly on what special field of activity the future music teacher will work in and what kinds of diverse tasks await him.
2. Such training is more or less directed toward the public school system, which is not only different all over the world, but also continually changes and has to adjust to new political, scientific, and pedagogical movements.
3. The answer must take into account the fact of the enormous increase in the wealth of our knowledge and of the teaching materials to be mastered and the necessity for familiarity with completely changed or new scientific and artistic areas.

In all the countries of the world, and especially in those countries with underdeveloped cultural conditions which after World War II wanted to draw the broadest possible segment of the population into the cultural enlightenment process, the music teacher has to carry on more than the music instruction in the elementary or secondary schools. Along with the school music, in places which are distant from the few cultural centers (for example, in parts of Yugoslavia), he is the promoter of all art, entertainment, and folk music in his community, whether it be basic music instruction, lectures, chorus direction, instrumental ensemble, or dance music. This, I maintain, makes his task a double one and demands more than just an advanced pedagogical and methodological education. If he is to obtain adequate recognition for his activities, he must not be inferior in education to his colleagues in the same institution. He must also be able to give evidence before his pupils of the quality of his background, including the ability to make the necessary connections between the art of music and the materials of other related special subjects.

Very soon after the end of the war, the elementary and secondary schools and the universities in Yugoslavia were clearly separated from each other. Music was withdrawn from the status of a subject for private study and an attempt was made to fit it into the school system. As a result of this:

a. General music schools were founded which run parallel to the general elementary schools and even beyond them. These music schools have attempted lately a kind of parallelism with the regular schools in order to make better cooperation possible and to achieve better selection of musically talented children.

b. It has come to be realized that in the music secondary schools (which are viewed primarily as vocational schools), the material to be mastered by the pupils, especially in instrumental music, is so great that parallel courses of study in the regular school and the music secondary school often hinder the progress of the developing artists. For this reason they are now offering in the music secondary schools the study of general educational subjects, but the levels required are not as high as in the regular high schools. It is also possible now to finish the requirements for the completion examination in the music secondary schools. Further, these music schools have a department of music pedagogy which offers intensive instruction to train the more mature students as music teachers for the fourth to the eighth elementary school classes. For this reason, the teaching of general subjects to these students is extremely important.

The somewhat belated introduction throughout all elementary and secondary school classes of required instruction in the arts (basic concepts of music, painting drawing, etc.), has presented the music schools with new problems. Should the music secondary school education be rounded off right there, entrusting entirely to such schools the training for teaching music at the elementary school level, or should this training be left to a teachers' college? From the analysis of the newly introduced system of using profiles, it should be possible in the future to decide what kind of training and education a music teacher on the elementary level and on the secondary level should have.

In the meantime, the departments of music pedagogy in the music academies and the musicology departments in the philosophical faculties of the universities are attempting to fill in the gaps in the skills of music teachers in elementary and secondary schools. The course of study in musicology places great value on education in two subject areas (for example, music and language or art history), while the music academies attempt to bring together the "know-how" in music pedagogy and a knowledge of performance practices.

From the following facts it will be seen that, either the general education leaves much to be desired, or the music education does not utilize musical activities, old or new, enough. I assume, for example, that studying and analyzing works and making all the necessary deductions, from the most primitive to the most complicated, should not be limited to the art between the Rococo and the New Romanticism. And, vice versa, the explanation of an acoustical demonstration cannot ignore the basic tenets of acoustics because of a lack of knowledge of physics.

### Special Facts about General Education for Music Teachers in Yugloslavia

1. Music secondary schools include the following general education subjects in their curriculum:

| | |
|---|---|
| National language, foreign language, history | 4 years--2 hours |
| Geography, natural science (biology) | 4 years--2 hours |
| Art history, pedagogy, sociology, philosophy | 1 year--2 hours |
| Rhythm | 4 years |

It is to be noted that these subjects are required in all sections of the music school for students not in regular schools. An attempt is being made to broaden this curriculum, especially in the departments which train music teachers. In line with the previously mentioned rounding off of the curriculum, mastery of factual (scientific, non-music) subjects will also be required.

2. In the pedagogical academies, which have two-year courses of study, instruction for music teachers in the elementary schools fluctuates between a curriculum for music alone and one for music and language. The following general education courses are required, based on a foundation insured by high school graduation:

| | | |
|---|---|---|
| General pedagogy with historical introduction | 2 semesters | 3 hours |
| General and child psychology | 2 semesters | 3 hours |
| Didactical and pedagogical psychology | 2 semesters | 2 hours |
| Language or mathematics, chosen as a teaching subject | | |

subject

3. The department of music pedagogy at the Academy of Music sets up prerequisites of a rounded musical knowledge, a proven general education and high school graduation. Alone with music subjects, the curriculum especially emphasizes music pedagogy, didactics, psychology, sociology, and art history. Seminar papers and supervised work are included. The lack of a foreign language in this curriculum is becoming more and more noticeable. Because the Yugoslavian Academy of Music recruits its students almost exclusively from graduates of music secondary schools and in much smaller numbers from the general music schools where regular high school graduation is also completed, considerable difference is obvious when a comparison is made with a typical western music academy or conservatory.

Comments and Evaluations

Many talented music students take their basic music work privately, and complete it with distinction, but still hardly master the reduced general education subject requirements of the curriculum in the music secondary schools. There are still many serious reservations regarding the introduction of a unified curriculum of general education subjects into the music secondary schools, despite the many advantages which have been mentioned above.

1. Such instruction must be well thought out and carried through.
2. For unusual conditions it must always be adapted to the milieu.
3. It must not hinder the rapid growth of great talents.

Additional considerations:

4. Because of age differences it is hardly possible to evolve unified class levels.

5. If a youth's talent does not develop as expected, all faculties of the university remain open to him without examination, although there is still the consideration of the great amount of energy which the young artist has put into his studies up to the time he changes.

6. It has been proven in many cases that, despite the great amount of time which parallel courses of study at the regular school and the music secondary school require, graduates of the regular high school work better at the Yugoslavian Academy of Music and master the material much more easily than others. This may be because of a better thought process, of greater self-control, of more disciplined work, of more intensive familiarization with the stylistic traits of a work of art. The enormous normal modern program in the music curriculum, the mastery of technique, the previously acquired understanding of artistic expression truly require great intellectual maturity and elasticity. Should one therefore conclude that the means of procuring a general education is not yet correctly perfected?

Unfortunately, in Yugoslavia we have not yet come to terms with the two possibilities for combining general education and music study. Music as an elective does not exist in the regular schools. And, a regular school which specializes in music is unknown. In these directions we still lack experience.

# The General Education of the Music Teacher in the U. S. A.

Edmund A. Cykler

It seems important to include here a few general statements by way of introduction to this subject. First it must be understood that every one of the fifty states of our Union has exclusive control of the school system within its borders. While there are substantial basic similarities between all the school systems there are also definite differences, especially in detail of organization. The control of the school system by each of the fifty states means that each state sets up the requirements for licensing or certificating its teachers. While some requirements are generally demanded in all states, specific requirements are often different. Moreover, institutions of higher learning which are responsible for the education of the teacher and the presentation of the specific requirements demanded by the state, often use these requirements as a minimum and make further demands upon the prospective teacher. As a result the curricula for teacher education may differ not only between the states but between the teacher education institutions as well.

A word about the school system for which teachers are educated. Basically the public school system is divided into elementary, secondary, and higher education. The elementary system is, or has been, normally eight years in length, the secondary four years, and the college or university four years to the baccalaureate degree, with an additional year for a master's degree and a further two years to a doctor's degree. Generally compulsory schooling lasts until sixteen to eighteen years, differing among the states, or until graduation from the secondary or high school.

The elementary system can be contained entirely within an eight year elementary school, the secondary within the high school. However, a more common division of the schools is that of the six-year elementary school, a junior high school of three years which contains the last two years of the elementary system and the first year of the secondary, and finally a senior high school of three years which completes the secondary education system.

This organization of schools is not universal among the states or even within some states, but it is generally used. It must be noted that the system of schools within the United States does not provide an elementary school system and a secondary system which have different educational objectives. All of our children, including prospective music teachers, go through the entire elementary and secondary system. Only within recent years has there been some differentiation made on the basis of educational ability and this is made within the individual secondary school, usually the senior high school, but not between schools. Our system is a monolithic, ladder-like system up which the pupil can climb as far as his ability allows.

There are several categories of teachers responsible for the teaching of music in the public schools. In the elementary school, whether six or eight years, the general classroom teacher is often solely responsible for the music teaching as well as for all the other subjects. In many school systems, however, special music teachers are provided whose sole duty it is to teach music at every class level from the first through the eighth grade. In some school systems a consultant teacher, a music specialist, is provided to aid and assist the classroom teacher in her music lessons. Such a consultant will have from ten to twenty schools in which she works. Obviously she can only assist the classroom teachers occasionally in the actual presentation of the music lesson. She may, however, conduct in-service training for the classroom teacher. In the junior and senior high schools all music teachers are specialists. While in small secondary schools the music teacher may teach in limited amount another subject than music, the teaching of music is in the hands of specially trained music teachers.

The general classroom teacher who might be responsible for the teaching of music is the weakest link in the music education program, and this is because her education requires a very minimum of musical education and ability. In some cases the study of music might be entirely absent. The education of the elementary school teacher is undertaken at colleges and universities. These schools of higher education provide curricula for elementary school teachers in departments or schools of education. State requirements for certification or licensing of such classroom teachers may or may not stipulate a certain minimum of music study. Many teacher education institutions require courses beyond the stipulated minimum.

Most teacher training institutions require from one to two semesters of music education for their general classroom teachers. However, if the prospective teacher enters the teacher education curriculum with little or no musical background as is often the case, such a minimum of music education will do little more than introduce her to the subject. It can scarcely give the musical education needed to conduct a successful music education program in the first years of the elementary school where it is so badly needed. Far too many of our present school systems are still depending on the classroom teacher to teach music in the elementary grades. The results in many cases, are by no means even nearly ideal.

The music education of the special music teacher, both elementary and secondary, is also conducted in the college and universities. Sometimes the music education curricula are offered in departments of music which are part of the liberal arts faculty, sometimes in the department or school of education, but in many cases music education is one department of a school of music attached to and part of a university.

In all such cases the music specialist "majors" or takes work in the field of music as his or her main emphasis. Most institutions of higher education which offer a major in music universally require certain music courses as basic for all music education curricula. This is especially true of these schools of music which are members of the National Association of Schools of Music, an agency which sets standards for the education of music students and acts as an accrediting agency in the enforcement of these standards. Of course, not all departments or schools of music are members of this association. On the whole, however, its minimum requirements for its own members set a goal toward which most schools aim. These basic courses are designated in terms of requirements for the baccalaureate which is the minimum degree required for teacher certification. The baccalaureate degrees normally completed in four year institutions for those who are training to become special music teachers are of various types. The following degrees are offered in this field, sometimes one or more in the same institution: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, Bachelor of Education, Bachelor of Music, Bachelor of Music Education. Some differences are found within the various curricula which might be included within any one of these degrees.

Basic to all of them, however, are certain general requirements of the college of university as well as the special requirements of the department or school of music. Every student studying for a baccalaureate degree in music education must satisfy some general education requirements of the college or university in which he is studying. These general requirements are demanded in the attempt to achieve the liberal education which American higher education feels has been neglected, or at least inadequately given, in our secondary schools. These general requirements usually demand a rather equal distribution of work in English, general arts and literature, science, and the social sciences.

In the departments and schools of music there is generally a basic core of courses that is required of all students preparing to become special music teachers. A minimum of two years theoretical study includes harmony, ear training, and keyboard harmony. The content of all these so-called theory courses naturally varies from the traditional four-part harmonic studies to a consideration of more experimental styles. Considerable attention is now being focused on the use of teaching machines and listening laboratories in the teaching of theory courses. Music history and literature is often satisfied by a single survey course of one year, sometimes to be followed by a second year devoted to more detailed study of special genres, periods, or composers. The extension of history and literature study beyond a year's course is often the result of a particular institution's desire to broaden the musical background of the student, and sometimes meets with difficulty due to demands of general university requirements or departmental requirements of performance and methodology.

Performance or, as it is often called, "applied music", is a basic requirement for every degree, but in varying amounts. For all curricula falling within the Bachelor of Music degree, performance study on a major instrument or voice is required for all four years of the program. For students in music education a secondary performance medium is generally required as well as some general work in all instrumental areas: wood-wind, brass, and strings. Private individual instruction in instrumental and vocal performance must also be accompanied by performance in ensembles: orchestra, choir, band, chamber music groups, etc. All music education students must attain a specified level of achievement in individual performance in order to qualify for their baccalaureate degree. This level of achievement reflects the specifications laid down by the National Association of Schools of Music. Classes in conducting are regularly part of the music education student's program also.

A third and final area of requirements is that of the professional courses in pedagogy and methodology. Many of these courses are offered in the department or school of music, for example, Music in the Elementary School, Music in the Secondary School, Choral Materials for Schools, Wood-Wind Materials for Schools, etc. Other pedagogy and methodology courses are offered in the department or school of education, such as Human Growth and Development, History of Education, Philosophy of Education, Practice Teaching, etc.

The general education of a prospective music specialist teacher in the elementary or secondary schools can then be outlined as follows:

1. Eight years of elementary education;
2. Four years of secondary education;
3. Four years of higher education.

In the elementary and secondary schools the prospective music teacher will undoubtedly have participated in the musical program which consists largely of class instrumental instruction, performance in ensembles, orchestra, band, chorus, and some smaller chamber organizations. The instrumentalist especially enters the college or university music department or school with a considerable amount of technical proficiency and some general musical knowledge.

At the university level the program of study can be divided into the following areas with an hour signifying one hour recitation or lecture per week for one semester:

I. General university requirements: Approximately thirty to thirty-five hours. About twenty-five percent of the total program.

II. Music studies including all courses in theory, history, literature, individual and ensemble performance, and music education: Approximately eighty semester hours or about sixty to seventy percent of the total program.

III. Professional courses in education including psychology: Approximately fifteen to twenty hours or fifteen percent of the total program.

The total requirement for a baccalaureate degree in music education is approximately one hundred twenty to one hundred thirty semester hours.

From this very brief and sketchy outline it will be noted that there are two implications which cause continuous and serious discussion between those who desire that the teachers of our children be well educated, cultured persons, with broad liberal education, and those who feel that the need for special subject matter, in the case of music teachers, musical subject mattter, must be stressed. One party says, "How can we have good teachers if they are not liberally educated?" The other says, "How can we have good music teachers if they are not well educated in music?" And there is no clear division within these two parties. There are some educators who feel that we must reduce the amount of music subject matter in the education of our music teachers. There are music educators who believe that the amount of student time devoted to performance is out of proportion to the amount of time devoted to learning how to teach. Music scholars feel that too much time is spent on methodology and performance. The music educator who teaches in the performance area feels that too much time is spent on music theory as well as pedagogy and methodology.

The healthiest sign of all this is that everyone is thinking about the problem. Performers are recognizing the need of knowledge about music; music scholars are realizing the need for music education; and music education professors are no longer satisfied with dry methodology. From my frequent visits to Europe and observations there, I believe that I can say that we are all caught in the same discussion, and that an exchange of ideas on an international basis should prove extremely fruitful in the solution of our individual problems.

# CHAPTER V

# PERFORMANCE AND THE MUSIC EDUCATOR

## Introduction

One of the prime requisites for any individual specializing in music is the achieving of a certain level of performance in some area related to his particular field. For the music educator this requirement takes on added significance. He needs first of all a major area of performance (piano, voice, conducting, violin, etc.) closely associated with the demands of his profession. This should be an area in which his skill is on such a high artistic level as to enhance his teaching. It may also add to the musical contributions he makes outside of school to his community as a private teacher, a performer, or a conductor of instrumental or vocal groups.

The music educator also needs additional performance skills sometimes designated as "secondary" despite their importance to his professional success and to the lasting artistic influence of his work. These are performance skills (like conducting, piano accompanying, or the playing of instruments on which he has achieved basic but not advanced skill), which are often indispensable to complement his major performance area as he teaches. The development of these "secondary" performing skills provides one of the most difficult challenges to meet in the education of the music teacher in all parts of the world, as can be seen from the following reports.

## The Music Teacher and His Performing Skill

Hans Sittner

When George Bernard Shaw in his characteristic malicious way made the remark, "He who can, does; he who cannot, teaches," he was criticizing a situation that is unfortunately rampant, in so far as teaching in concerned, both inside and outside of our schools. This situation, to be sure, is due to many different causes. Sometimes it is related to the question of music teachers who educate professional musicians. In other cases, however, the teachers in charge of music education in the elementary and high schools are under consideration.

In the former case the teaching profession unfortunately is still considered the last refuge of musicians who, for lack of talent, the right sort of training, health or application to their work, have suffered shipwreck in their careers as practicing musicians (e.g., as concert soloists, chamber musicians, orchestra musicians), or who had to give up such a career on account of age (as often happens in the case of singers) or on account of some other circumstances. Furthermore, it is still relatively rare that a pedagogical talent is recognized from the very beginning, or even from an early moment on, or that a student feels called to the profession of teaching or, during his years of training, envisages himself in an artistic pedagogical career, although there are special departments everywhere for training in music education.

The situation is quite different in the second case. In the elementary schools the question is one of preparing teachers who, without sufficient training, must teach music in addition to other subjects, and who, above all, do not have the performing skills which are so important at this stage of children's development, to set an example for them and encourage their imitation. In high schools things are usually much better, but even here theoretical knowledge is frequently more in evidence than practical musical ability.

And now this vital subject is being discussed in a seminar in the United States of America, a country in which music has expanded in an unheard of way in the last hundred years, and in which musical training in the schools has been promoted on a very broad basis. It is to this vital discussion that I would like to make a few contributions from a European-historical point of view, and then to sketch, since I was especially asked to do so, how things are at present being handled in the country I come from--Austria.

In the medieval monastic and cathedral schools of Central Europe the combination of practical musicianship, especially in singing, and music theory was so emphasized that the Austrian musicologist, Dr. Othmar Wessely, regards this combination as practically a realization of the ideal of encyclopedic education.

There was something similar in the Latin Schools, supported by cities and states, which were created by the Reformation of the 16th century in as much as they provided for required singing instruction once a day, and instrumental exercises once every week. The cantor, in rank next to the rector of the school, was to equal degrees a theorist and a broadly trained practical musican. The instruction he offered was regarded as completely on a par with that, let us say, in arithmetic and geometry.

After the temporary decay of organized education, it was in Austria that the so-called Theresian school reform of the year 1774 reestablished required music teaching in all types of schools. As a matter of fact, the musical knowledge and practical ability of an aspirant were, at that time, even more important than anything else for appointment to a teaching position. In the year 1874 the acquisition of such knowledge and such abilities was intensified by the introduction of the fields of singing, elementary theory, violin, piano, organ, and later on also of choral singing, chamber music, and orchestra practice in the required training of teachers in all the schools of higher learning. All this as a matter of fact, reached such a degree that the musicologist Graeflinger was able to designate the house of an Austrian elementary school teacher of the 19th century as a real "village conservatory of music." Franz Schubert and Anton Bruckner came from such surroundings.

The first half of the 20th century, by way of contrast, experienced a decline in music education caused by the rising emphasis on polytechnical subject matter for whose absorption the teacher had to invest more and more of his time. At present we are in the midst of a struggle for expanded and intensified musical training within the framework of general education. To validate our demands we stress three points:

1. The very emphasis nowadays being laid on technical and economic aspects in youth education demands a counterbalance in the cultural subjects to be established, above all, by music.

2. The modern family, in which formerly music was widely cultivated to a large extent, no longer exists (at least this is so in 40% of the cases in several of the Austrian states)or it fails; the tasks of the family must be taken over by the schools.

3. The modern mass media, such as radio, recordings, films, and TV endanger the practical, i.e., active, approach to music, unless the right

sort of foundation has been laid in the schools.

This foundation in the schools, the experts and the publications concerned are agreed, is to be laid by practice in singing and instrumental music, introduction to the theory of music, and introduction to the works of the great masters. Moreover, in the latest Austrian school curricula the promotion of an understanding of musical questions of the present age is demanded as an additional aim of instruction.

In Austria, as is generally known, there are four years of grade school training, followed by nine years in schools of higher learning (the Gymnasium) which lead to entrance to the university.

In the schools of higher learning, there are special teachers for music, who, to be sure, also have degrees aside from music in some cultural subject, usually in history or some foreign language, so that they can be fully employed. They are educated in one of the three Austrian music academies in a four-year curriculum and have to attend at the same time courses in philosophy, pedagogy, and in the minor field chosen in the "Philosophische Fakultät" (School of Literature, Science and the Arts). At the music academy in practice they study singing, piano, Blockflöte (recorder), guitar, violin, 'cello, or a wind instrument, in addition to the usual theoretical subjects. They must, however, also learn how to direct a choir and a school orchestra, and how to arrange music for these purposes. As a fundamental principle, every music teacher in such a school must be educated up to an average concert maturity in at least one instrument, usually the piano. We have, however, also many graduates who have concert maturity in two or more instruments, and it is not rare that our students in teacher training study singing, some instrumental subject, or composition at the same time. They do this in the special professional departments of the academy along with their pedagogical training or afterwards.

In as much as the Academy in Vienna provides preparatory classes outside its regular program for especially talented children of seven to seventeen years of age, these children,apart from their instrumental training in piano, violin or 'cello are also organized in a youth class of choristers, in which the future music teachers must carry on their practice. Many of our graduates, apart from their teaching assignments in schools of higher learning, are active also as concert artists or composers of distinction in public musical life.

The training of teachers for the grade schools is at present undergoing a complete renovation. Until 1938, testing for musical talent was very strict even when a prospective grade school teacher was to be admitted to a teacher training program. Later on this testing unfortunately was relaxed on account of the growing lack of new recruits for the teaching profession.

At the last reckoning, there existed normal schools with five grades. Singing and music theory were taught two hours per week, practice on the piano or violin, or guitar, likewise two hours per week, all this in small groups of about six pupils. A second instrument, choir practice, and orchestra training was recommended but not obligatory. Graduates of a non-pedagogic school of higher learning were permitted to make up the same subject-matter in two-year courses in concentrated form.

From next year (1967) on, prospective teachers in grade schools will be prepared for their teaching assignment in four-semester pedagogic academies, provided they have graduated either from a general nine-year school of higher learning (Gymnasium), or from a cultural-pedagogic "Real-Gymnasium" such as are now being established. These cultural-pedagogic "Real-Gymnasia" are five-year special schools which continue from the lower level of a general school of higher learning.

In the general schools of higher learning music is taught in the fourth grade one hour per week; in the remaining grades, with the exception of the ninth grade, two hours per week. In the cultural-pedagogic "Real-Gymnasium," there will regularly be two hours per week for singing and music theory, and one hour per week for instrument practice in piano, violin or guitar, all this in groups of three or four pupils. In addition, there is provision for instrumental instruction on a second and third instrument, for choir singing, and for orchestral practice, but not on a required basis. All this is not regarded by us as sufficient, and we are still endeavoring to raise the allotment of hours as well as the number of subjects in all types of schools. The regulations in the schools for women teachers for kindergarten, and in schools in which a very strict testing of talent is provided are the only truly satisfactory ones.

To round out this presentation, I must also mention the remaining curricula offered by the Academy of Music for special music teachers who will serve in schools of music of all kinds, in private life or in popular community educational systems. For the two former, the goal is at least average artistic concert maturity on one instrument or in singing. For prospective teachers in musical adult education also, popular instruments are included, but the demands are developed in scope rather than in perfection.

The highest level of training in music pedagogy at the Academy which in the future will be required of the music teachers in universities and in the topmost professional schools, is the "Major Seminar" (Hauptseminar). This extends over four years, during which complete artistic maturity in the major subject is to be reached and a fair-sized written report or essay is to be presented.

In general, it may be said at this stage of the Austrian school

Fewer and fewer young people show any inclination nowadays to undergo the long training required for the most important instruments in music education, such as piano and violin, with daily hour-long practicing, etc. The availability of perfect music of all types and at any place through the modern mass media has, to be sure, not destroyed the inclination to play one's own instrument in its entirety, but it has promoted a type of self-sufficiency which counteracts the unselfish willingness to shoulder the labors of several years of training. This is exactly the situation in which the personal example of the teacher himself, as good a musician as can be found, can contribute infinitely more than exhortations and good advice can, according to the old principle "Verba docent, exempla trahunt". (Words teach, examples show the way.)

In Austria it has become evident that in institutes providing also room and board, i.e., in schools where the pupils are under supervision when not in class, and where they are in close contact with each other all the time, musical life develops far more intensively than in other schools. Student orchestras and school bands sometimes appear here on a respectable level.

Undeniably, of course, in schools which train teachers for non-professional music education, it will be necessary to replace many obsolete methods of instruction by more modern ones. This can only be done if we abandon altogether the traditional endless and inane finger-exercises, vocalizing, and musically stupid etudes with their rules of mechanical repetition which are by no means in accord with modern psychological understanding and show poor musical taste. They should be replaced by new directions toward a concentrated practicing that appeals to the mind and is above all imbued with enjoyment. Modern music must be built in at an early date, so as not to have to smooth out, at a later time, too deeply embedded reform which is still evolving, that the chances of music training for the general schools have become slightly better, that instruction in the kindergarten field could be decidedly improved in quality in the schools of higher learning, while instruction leaves much to be desired in the grade school field. This area in particular will therefore have to attract concentrated attention in the future, in as much as the grade schools, more than ever, will have to lay the foundation of our total national musical life. This can be accomplished by:

1. Arousing a sense of music appreciation as such.
2. Rejuvenating the cultivation of music in the home.
3. Making sure of a concert-going and theater-going public in times to come.
4. Ferreting out special musical talents and directing such talents into professional education.

Wherever possible, the goal must therefore be to replace the classroom teacher who is not always musically talented and teaches other subjects besides music, by the special teacher who is talented and teaches nothing else, as is already the case in the schools of higher learning. Such teachers, it may be expected, will then also have to demonstrate more highly developed performing skills than are to be found today. All this presupposes that an increasing number of young people can be interested in the teaching profession. Here we are confronted with the most difficult problem of all, a problem which cannot be influenced through regulations and curricula, and which therefore constitutes a much more serious concern for the future if we also want to have enough properly trained teachers to provide that reinforced musical instruction of our youth for which such a hard battle was fought.

tonal and cadence-functional tracks. In your own country (the USA) there appeared a year ago a most interesting article outlining a curriculum in which from the very beginning, simple art music is included in the instruction, apart from the usual over-extended drill in folksong and folk dances, which have nothing any more to offer to our present-day youths because sociologically their daily habits have changed completely. In Austria we are of the same persuasion and there are already some very noteworthy instrumental books of instruction which are intended to facilitate a more accelerated technical advancement as well as musical mastery of the practical teaching material through music that will develop good taste.

In the last analysis, all will depend on the particular teacher. The teacher is of far greater significance than the best book of instruction, the most appealing curriculum, and the strictest regulations. The other day in Vienna I observed the principal of a high school in a performance at his school. He conducted an orchestral piece, then accompanied a student at the piano, joined in the singing of the choir, and finally, when some other student did the conducting, joined his pupils in the orchestra as a 'cellist. Everything is in prime condition at this school.

Such teachers will create enthusiasm for music among the young people. Of them it might be said what Goethe in the Second Part, final scene, of his Faust has the Chorus of the Blessed Boys sing of Faust as he ascends: "But this man has learned--he will teach us."

# Performance and the Music Educator

Rose Marie Grentzer

There is a basic difference between the training for performance in a professional conservatory and the training for performance in the preparation of those destined to teach in the public schools. Proficiency or even mastery on one instrument might prepare a person for a career as a concert artist but would limit the same artist in a public school environment. It is true that most conservatories require some proficiency on the piano of every instrumentalist or vocalist. The reverse, however, is not always true. A budding concert pianist is not often required to learn to play the violin or cello, nor is he required to take a course in vocal production or to learn to solve the problems of voice placement or choral direction. He can well become a world famous concert artist without any of this supplementary instruction. I do not mean to imply that most concert artists are not well-rounded musicians, but I present the case in this somewhat exaggerated form to emphasize basic differences between the requirements for various professions.

The problems and objectives of training the music teacher for performance are quite different. In the United States, as in many other countries, we proceed on the democratic basis that we must instruct every child in the field of music, not only those who indicate an interest or who are musically gifted. In our schools we offer a very wide range of musical activities. This presents enormous practical problems in the training of teachers. One solution would be to have available for each school a team of music specialists in every area of instruction, in violin, trumpet, oboe, French horn, as well as in piano and voice, with a music educator coordinating the efforts. This is obviously impractical in a country of this size. The music teacher in small communities is frequently the only source of music instruction and he must be trained to meet the demands of his situation.

I do not wish to imply that we have solved our problems with complete success. Such an enormous program of mass training always incorporates problems of some compromise with standards. At present, we in the United States are engaged in a strenuous effort to review these standards so that the mass production of methods we have developed may be applied to the best music available. We are constantly evaluating our teacher training programs at the college level and in the schools in order to weed out any mediocre compositions and practices which may have been widely distributed. We are constantly working for the most effective means to make music a part of the life of every individual.

Turning now to the specific problems of performance and the music educator, it is obvious that the ideal curriculum has not yet been devised. We all agree that every music educator should be proficient in one instrument; this he usually studies throughout his four years of college. He must also become proficient in playing other instruments which we commonly refer to as secondary instruments or supporting instruments. This means that these instruments are secondary or supporting his major instrument. It is that area of performance which I have been asked to discuss.

In most college curricula there are three areas of specialization for the music educator--instrumental, vocal, general. The general major prepares to teach both vocal and instrumental music. Regardless of which program a student follows he must study other instruments. The main instrumental skill he must acquire is the ability to play the piano. Each college sets minimum standards which the student must meet; these vary with schools and within the various majors. For example, one university requires that all students attain a level of Grade IV piano which means two years of study. Other schools require vocal majors to study piano for two years; instrumental majors for one year.

Instruction in piano as a minor instrument may be given as private instruction or in group instruction. If a student studies privately he receives a one-hour lesson weekly for two hours of credit. After two years of private study one university requires the completion of Bertini Studies, Op. 29; Loewschorn Studies, Op. 66, 169, 170; *First Lessons in Bach, Bk. II*, sonatinas by composers such as Beethoven, Clementi, Mozart; Grieg's *Lyrical Pieces*, Op. 12; Tansman, *Ten Diversions for the Young Pianist*. The technique requirements are also listed such as: major and minor scales, harmonic and melodic to be played hands together with the metronome marking ♩ equals 80 in the following form: one octave in quarter notes, two octaves in eighth notes, four octaves in sixteenth notes. All diminished seventh arpeggios, major and minor triads in inversion are to be played in similar patterns as scales with the metronome marking ♩ equals 120. In many schools the beginner in piano has the same teacher as the advanced piano student.

The class instruction in piano is planned as a course to stress the specific keyboard techniques which we believe are most useful in teaching. The group ususally meets four one-hour periods a week and receives two hours of credit. Technique is developed, piano literature is covered, but there is special emphasis on keyboard harmony, sight reading, improvisation, playing of accompaniments and on the memorization of patriotic songs and widely used community songs. This type of instruction is what we call "functional piano training" because it develops techniques which we have found useful to the music teacher in the school and community. Many schools require the piano major to have one or two semesters of this type of training. A complete outline of four semesters of work of this type is available for distribution upon request.

A special studio is needed for this type of instruction. Classes range from four to eight students depending on the equipment which is available. Some schools have classrooms with four to eight pianos, others have only one piano and the teacher is required to use dummy keyboards for the class. Many schools are using electronic pianos. The tone quality of these instruments are not of the same timbre as the piano but the instruments have the advantage of being electronically controlled. A teacher can have eight students practicing an assignment and not have a sound in the room. She can tune in any piano by pressing a key. Electronic pianos are not as expensive as the regular instruments. Group instruction in piano can more nearly approximate a classroom situation than can private instruction. The group can sing while individuals take turns in sight reading or improvising accompaniments.

Another musical skill required of all music educators is basic vocal skill. The amount of instruction required depends on the curriculum which the student is following. The instrumental major is often required to have one or more semesters of training; the vocal major, whose main instrument is piano, must have two or more years of vocal training. In basic training the student is taught correct tone production and the basic quality of vowel sounds and their importance in singing. This is done sometimes through vocalization, vocal exercises, but mainly through the study of repertoire.

Voice, like piano, is taught through private instruction or in class instruction or a combination of both. The class voice instruction, in addition to developing individual vocal techniques, assists the students to diagnose vocal problems encountered in singing; it also provides them with the opportunity to observe a master teacher correct vocal problems such as breathy tone quality, lack of nasal resonance, oral resonance, limited range, and problems of poor intonation due to vocal difficulties. The training in voice class should prepare them to develop good tone quality and vocal ability in their choral groups as well as furthering their own vocal development.

We have found no magic formula to develop the faculty of the music educator in voice and piano. Our biggest problem is to find specialists to teach these subjects. It takes a highly skilled and experienced voice teacher to be able to diagnose and suggest effective remedies for all types of voices, and it takes a patient and skilled musician and pedagog to teach class piano.

In the instrumental program each person is required to know something about each instrument in the orchestra and band. He must attain a fairly good proficiency in the playing of cornet, clarinet, and violin. In addition he must have a knowledge of all other instruments; a concept of what is good tone quality and how this quality is produced; an understanding of the technical intricacies of the instrument, of the function of the embouchure, of the problems of articulation; and the ability to analyze the problems encountered in playing and to suggest methods for correcting these difficulties. For the most part this training is given in group instruction-classes of strings, wood-winds, brass, percussion.

Instruction on orchestral instruments usually begins the first semester the student is in the teacher education program, and continues for six to seven semesters. The student must demonstrate his knowledge of the instruments through performance and this must be accomplished before he begins his student teaching. This is a rigorous and demanding program for the instrumentalists, but many of them become quite proficient in their second and third instruments and some even play these instruments in the major performing groups.

Students who are majoring in vocal music are required, in most colleges, to take one semester of instruction in violin, clarinet, cornet, or string class, woodwinds and brass. This varies with the demands of the individual college curricula.

It must be remembered that our four-year curriculum in music education is not a terminal program. Professional standards are constantly being raised by our state departments of education. Music teachers are required to continue their education in order to maintain their professional status and to be eligible for salary increments. Some states now require the music educator to have a Master's Degree or the equivalent course work--about thirty-four hours before he can receive a permanent certificate for teaching. A music supervisor must earn additional hours of credit beyond his Master's Degree. This is true of my own state, Maryland. The teacher does not stop his education when he leaves college; he begins his training.

In closing I would like to stress that music education in our schools is a very comprehensive program. In addition to requiring vocal music classes for all students from kindergarten through sixth grades, we have, in the elementary school, class instruction in strings, woodwinds, and brasses. We have string quartets and choruses. In the junior high school, in addition to the required course in general music classes for grades seven, eight and in some schools ninth grade, we have courses in music appreciation, music theory, class instruction in instruments, bands, orchestras, choruses of mixed, boys', girls' voices and small ensembles, instrumental and vocal. In the senior high school we offer courses in music theory; music appreciation; humanities; chamber music ensembles, vocal and instrumental; band; orchestra; and all types of choruses depending on the size of the school. In addition we give operettas and musicals and have marching bands.

It is for this comprehensive program in music that we train our music educators. We have developed a tremendous program in the schools through mass education. Our musical audiences have increased and one has only to look at the sale of recordings of good music to realize that some of our efforts have been in the right direction. Each year the students who come to college as music majors and non-music majors are musically more sophisticated. We hope that they are receiving better instruction from the teachers we are training.

We realize that there are shortcomings in our programs, but we are aware of them and are working together as individuals and through our professional organizations to improve our teaching. Our meeting here is an example. We would like to think that we play some small part in the development of a musical culture in the United States.

# The Music Teacher as a Performer: The Necessity for Skill and Artistry

Philip J. Britton

Although I am speaking in my personal capacity as an individual music educator, my words will be about what is happening, or what is practiced, in South Africa. Any personal obsevations will not be dogmas or opinions, but some thoughts, comments and even possibly a forecast.

What I know about this matter of the performing skills of teachers is gathered from experiences and from research. I have spent twenty-one years as a music organizer in schools of various education departments over a vast area of territory.

There is a good deal that I need not tell you, because it is paralled almost exactly in many countries throughout the world which either are, or have been, members of the British Commonwealth. I am referring to the teacher diplomas in music issued, after examination, by the Royal Academy of Music, the Royal College of Music, the Associated Board of the Royal Colleges of Music, the Trinity College of Music, the Guildhall School of Music in England. I mention these as some of the best-known and most esteemed. The standard of their examinations is such that any holder of their diplomas can be accepted as a thoroughly trained and competent teacher of either the voice, or an instrument, or of class music in general. Many of our students in South Africa take these diplomas and then proceed to teach either privately or in schools or colleges. I must add, lest you should charge us with cultural snobbishness in running to "foreign" bodies for our diplomas and indeed for our standards, that we have our own University of South Africa (a non-resident institution in Pretoria, the capital of South Africa) to conduct examinations of about an equal standard through the medium of whichever official language (English or Afrikaans) the candidate prefers.

Who in South Africa demands these standards?

Obviously, the parents of prospective pupils have a say in the matter. The possession of a certificated diploma means something (perhaps too much, sometimes) in the eyes of a parent. A vast array of letters after a name may of course mean nothing more than that their owner was keen on passing examinations and had a knack of succeeding in them. Contrariwise, so-called "unqualified" teachers may be some of the finest in the world. But on the whole, these are the exception in South Africa today.

Next, the teachers themselves are vigilant. The S. A. Society of Music Teachers watches to ensure that high standards of teaching and of professional etiquette are maintained by its members, and it has a large membership.

The education departments of the various provinces make their appointments, and base their salaries (which vary according to individual qualifications) on the possession of a) diplomas and certificates, b) experience of a full-time nature.

University faculties and departments of music, and conservatories of music, appoint in a similar way to education departments.

Finally, the pupil, of whatever age, lacks confidence in a teacher who is hesitant in giving a skilled performance of the music to be learnt.

Now, you will ask, what exactly are the peforming skills demanded of a teacher?

Let me read to you from the prospectus of the Department of Music at one of our leading universities, the University of Cape Town: "The B. A. (Music) Degree interests students intending to become teachers of school music, especially in secondary schools, and the upper standards of primary schools. Students not taking piano or singing as principal practical subjects, must satisfy examiners in their fourth year that their knowledge of piano and singing is competent for teaching purposes." (We shall discuss later the phrase "competent for teaching purposes".)

"Teachers' Licentiate Diploma. The course includes, in practical study, two principal subjects (i.e., instruments and/or voice), elementary keyboard harmony, aural training, sight-singing and choral classes, as well as the method of teaching class music in schools...."

In both the above diploma courses students receive a great deal of practical classroom experience.

That phrase "competent for teaching purposes" is surely the nub of the matter. How often has one heard a singing teacher achieving splendid results in the training of children's voices but quite incompetent in playing the accompaniment to a beautiful song! (This assumes that we cannot afford a separate skilled accompanist.) This is clearly an important need in the classroom--a need, however, which is solved in South Africa and all over the world by singing teachers who are also excellent all-round musicians and accompanists.

Now what happens, in the field of music education in South Africa to these qualified possessors of degrees and diplomas? And what demands are made on their performing skills?

We have several very different approaches to music education work, in different schools and under different school systems. I shall classify them: Some provincial education departments, particularly in the Cape and the Orange Free State, concentrate on supplying small rural towns (and some of them are very small in South Africa!) with qualified piano teachers, to meet the needs of pupils who would otherwise be starved of opportunities. Such a teacher is clearly in a key position to do good or harm, being often almost alone in his or her field in the community. It is easy to imagine that the demands made on the teacher's time and the lack of occasions of hearing first-rate piano playing, could soon have a bad effect on the teacher's personal skill and artistry. (We shall return to this later.) In the above situation, the general class-music sometimes suffers from teachers who "can play the piano" and know little, or perhaps faulty things, about the voice. Rarely are such teachers well-qualified musicians.

2. Other provinces, particularly Natal where I now work, stress general class music and leave individual piano tuition to private teachers. We consider that our work is in group instruction as it is in any other school subject; it would be up to the class teacher to spare time for individual guidance and assistance to a talented pupil. Our policy has had a weakening effect on the supply of music teachers to the schools, because the public, the schools and the teachers still think that keyboard skill is the first and almost the only basic necessity for a good class music teacher. (Perhaps they are right? But we are trying to move them in other directions.) We demand, in our teachers of primary school "general music", enough skill at the piano to be able to accompany both folk-song arrangements and some of the simpler art and contemporary songs; enough vocal artistry (but not necessarily a beautiful solo voice) to serve as an example to young singers; a good general knowledge of the music education repertoire (greatly helped by advice from the music organiser or supervisor in the area); and last, but perhaps most vital of all, real love of music and of children.

I have seen enough of the "half-baked", "jolly", community singing kind of class music teaching to convince me that there is no substitute for genuine solid musicianship allied to a good degree of skill in performance in the teacher. Briefly, music education in South Africa has been too much left to pianists at the expense of fresh, vigorous, new, music education.

But a new generation of teachers is arising who have skill in the recorder, sometimes in stringed instruments, and great enthusiasm for choral singing of high quality. We have far to go in orchestra and band playing as an integral part of school music, but South Africa is making up lee-way and looks forward hopefully to the development of a truly musical nation.

# Basic Requirements in Performing Skills for Teachers in Chile

Brunilda Cartes Morales

According to the new structure of the school system in Chile, there are two established cycles of elementary education. The first cycle consists of nine years of general education in the elementary school which hopes to serve the Chilean children between the ages of six, seven or eight years and the ones between fourteen, fifteen and sixteen. The second cycle is at the intermediate level to allow the students who had completed the cycle of general education a choice (with parental help or with the orientation service) of two fields: professional training in a scientific-technological field, and a training course of scientific-humanistic orientation on a pre-university level.

The general education cycle as well as the intermediate cycle is inspired by the assignment given in Chilean education to protect the harmonic development of all aspects of the personality of students, according to their talents and interests, and in this way to contribute to facilitating and to hurrying the process of social and economic development of the country. While the purpose of the first cycle is to provide the student with a general background, not specific, the second hopes to prepare the students to follow one of two directions: the technologically oriented to perform jobs of a technical-professional type on the intermediate level, or to continue higher studies of technological character; and those in the scientific-humanistic field to continue academic studies or to be initiated into professional university careers or an intermediate or higher level.

It will be noted that the distributive function of the first cycle is done according to the future activities of the students either in their jobs or in their further studies, while in the intermediate education, the distributive function is done selectively, resting upon the interests and aptitude shown by students, family preferences and the results of the orientation process.

The necessity of endowing the whole population of the country with a minimum level of education that will guarantee the accomplishment of the purpose of education, imposes upon the state the responsibility of securing for all children in the country access to general education and not just the minimum requirements of the compulsory education cycle. Besides achieving this minimal level, the state also assumes the responsibility of providing educational opportunities beyond the compulsory cycle that will be determined by two essential factors: the talent of the students and the needs of the country in social, cultural and economic development. The state also looks after the education of adults who were forced to give up their studies and who wish to continue them. And the state concerns itself with increasing the opportunities for professional improvement and for cultural extension.

According to this plan, music education, like any other subject of the curriculum, should contribute to the fulfillment of the assigned objectives of the Chilean education. Considering its essentially artistic character music education has oriented its job toward the objective of the special development of the emotional, social and aesthetic aspect of the student's personality, taking into consideration his aptitudes, abilities and musical interests, developing his creative and expressive talents and creating in him a favorable attitude toward music.

This objective places the curriculum of music education in both of the two cycles of education. In the first one the purpose is to expose the child to the language of music through musical experiences by means of singing, playing musical instruments (if there are any), of bodily expression and auditory training in music. The subject, oriented by this objective, has caused the vanishing of the theoretical area as an end in itself--the kinds of courses where the student works only with theoretical concepts, performing an essentially intellectual activity. The practice of music precedes any systematized theoretical study. Aspects such as length, notation, intervals, etc. are not treated as an end which has to be accomplished, but as a means to attain a greater *expressive capacity*, a better *musical sense* and a greater *aesthetic enjoyment of music*. The song is the basis of any kind of music education. In it is contained all the knowledge needed to attain the progessive control of the language and reading of music. In it are found rhythm, in its different aspects; the expressive melody; the theoretical knowledge behind the intervals, the higher and lower keys, the staff, and the reading of tone groups; harmony; and the principles of aesthetic appreciation of form and style.

In this cycle the teacher makes use especially of the song. His voice is used as are the voices of his students, since neither they nor the school always have at their disposal, a piano or any other kind of musical instrument. Music education has been so far, because of this, essentially vocal. As a result, choirs have been formed since they provide the richest means of music expression. Since 1948 the Association of Music Education has organized yearly choir festivals which have influenced enormously the improvement of this activity. The qualitative aspect as well as the quantitative aspect have improved in both mass and selected choirs.

In the second cycle, scientific-humanistic, the purpose of music education is to expose the students to musical forms and styles, styles that are the expression of a particular epoch, that flow from a philosophy, from a social and political movement. At the same time it offers to the student opportunities to establish a relationship between music and the other different arts, literature, sculpture, architecture and painting which, like music, have been the expression of a definite historical period. The teacher prepares lectures which he will illustrate with slides, literature and auditory aids. The way in which this is presented is planned with the students.

How do you train the teacher who is expected to execute these duties and responsibilities?

In Chile the music teacher is trained in two different kinds of institutions: the normal school, which prepares the teacher for the elementary school, and the school of science and musical arts, together with the schools of philosophy and education that will prepare the teacher for music education in the high school.

The preparation for the elementary school teacher takes nine years. The first six years are general training and are equivalent to the three last years of general education and the three of intermediate education that were mentioned at the beginning of this paper. These six years include subjects in the humanities, social and natural sciences, physics and mathematics. After this comes the professional preparation which lasts three years with an elective subject curriculum offering the teacher the possibility of specializing in one subject for six hours weekly. The teacher with aptitude and interest may take advantage of such a program. In this case the curriculum of music education in the normal school is the following:

| I | II | III | IV | V | VI | VII | VIII | IX |
|---|---|---|---|---|---|---|---|---|
| 2 | 3 | 3 | 3 | 2 | 2 | 6 | 6 | 6 |

This curriculum is divided into the following subjects: theory and music appreciation; folklore; instruments (piano, violin, guitar, accordion) with a total of 960 hours.

The preparation obtained in piano is the minimum required to accompany by piano a choir of students, and is equivalent to a minor.

The preparation in guitar is the level required to accompany the students when they sing folk songs. The preparation in violin is the most advanced one; it allows the prospective teacher to take active part in string ensembles during his studies at the school and later on to enter the Teachers' Orchestra which is supported by the Ministry of Education. The elementary school students cannot take advantage of this instrumental preparation which the teacher has, due to the fact that there are not enough violins to begin this activity. Better results are being obtained by the guitar students. Every day folk groups which sing and dance to Chilean and American folk music are accompanied by guitar and are becoming more commonplace.

The preparation of musical educators for high school takes place at a university level. As was said before, this preparation is assumed by the School of Science and Musical Arts (music major) and the Schools of Philosophy and Education (professional training). The requirements to enter in this career are: completion of nine years of general education and the three of intermediate education (scientific-humanistic), completion of theory and five years of piano or any other instrument. If the prospective teacher has already completed his general education, the career takes four years and is divided into two fields: music major and professional training:

Curriculum in Music, the Major Area (School of Science and Musical Arts)

| | I | II | III | IV |
|---|---|---|---|---|
| Harmony | 2 | 2 | | |
| Analysis of composition | | | 3 | 3 |
| Music in history | | | 3 | 3 |
| Comparative history of art | | | 3 | 3 |
| Rhythm-auditive education | 4 | 4 | 4 | 4 |
| Vocal education | 2 | 2 | | |
| Choirs | 2 | 2 | 2 | 2 |
| Direction of choirs | | 3 | 3 | 2 |
| Folklore | | | 2 | |
| Special methods | | | 4 | 4 |
| Pedagogical practice | | | | 2 |
| Applied psychology | 3 | | | |
| Seminar | | | | 4 |

Curriculum of Professional Training (Schools of Philosophy and Education).

| | | | |
|---|---|---|---|
| Introduction to philosophy | 4 | | |
| Sociology and history of culture | 4 | | |
| General psychology | 4 | | |
| Fundamentals of education | | 4 | |
| General didactics | | 4 | |
| Psychology of the child and the adolescent | | 4 | |
| Problems of high school education | | | 4 |

| | I | II | III | IV |
|---|---|---|---|---|
| Statistics | | | 4 | |
| Orientation | | | | 4 |
| Seminar | | | | 4 |

Every prospective teacher should study piano for five years, because this will enable him to perform his job successfully. As it was explained before, music shares the aims of general education of the student. In piano the following composers are studied: Rameau, W. Bird, Handel, Bach (23 Easy Musical Pieces, Minuets, Improvisations), Scarlatti, Haydn, Mozart, Clementi (sonatinas), Beethoven (minor variations), Schubert (Musical Moments, danzas and contradanzas), Schumann (Childhood Scenes), Mendelssohn, Bartok (Children's Pieces), some Chilean composers such as P. Humberto Allende (Tonadas), Alfonso Leng (Doloras) etc. In general, with this preparation the teacher is able to accompany, improvising with the piano in his classes and using this instrument as a means of expression.

Another way of expression which is cultivated is singing. The prospective teacher should have good vocal preparation, his voice being the instrument that he will so often use. On more than one occasion he will find out, during the performance of his functions, that he will have no means of expression other than his voice, which he will have to use to teach his students in the best way possible. For this reason, as it was shown in the curriculum, there are two weekly class hours of choir groups; two years with three weekly class hours of choir direction and one year with two weekly class hours devoted to the practice of this activity.

None the less, there is awareness of the shortcomings implied in offering music education in which instrumental music is missing. This absence is explained by one reason only--the absolute lack of means to buy the instruments. It is natural that there cannot be any type of exploration of aptitudes, interests and musical abilities if it is not possible to offer the students the opportunity to experiment with different instruments. I hope, sincerely, to find a solution to this problem at the International Seminar here in Michigan.

To close I wish to make note briefly of measures that have been adopted recently with regard to the training of the music teacher.

It is necessary to point out that nowadays there is a great demand for teachers in our subject because of the new structure of the school system which has recognized the importance of music education in the process of preparing the student for higher education. Under these circumstances, the School of Science and Musical Arts, through the Department of Pedagogy, decided to:

1. Not demand as an entrance requirement completed studies in theory, nor five years of training with musical instruments, but instead a preparatory year in which the teacher could acquire the necessary theory and be initiated into the study of a musical instrument. With this arrangement, the course will take a period of five years, but this does open the door to a larger number of candidates.

2. Intensify the study of guitar, as a complement to the piano, enlarging the possibilities of musical expression.

3. Cooperate with provincial universities--Talca and Chillan--in order that candidates be admitted on the basis of the preparatory year, so that the education of teachers may increase. The lack of teachers is seriously affecting the music education of the country.

I believe a point of interest to mention is the initiative taken by INTEM (Inter-American Institute of Music Education) in including the study of recorder as a means of increasing the musical expression of children.

I believe that on the basis of a common musical education for every Chilean child, the moment will come when it will be possible to offer all students the chance to be initiated into learning to play a musical instrument.

I wish to thank the organizers of this International Seminar for the opportunity given to my country to explain its situation in relation to "basic requirements in performing skills for teachers" which is in its initial period. I can assure you that among our educators there is a firm desire and good will to push forward toward this richness of musical expression, and to be able one day to use it in the same way that has been done by other countries, among them the United States, which in such a generous way invited us to start this cordial dialogue, about one of the most fascinating topics--Music Education.

# Performing Skills Needed by Music Teachers in Denmark

Henning Bro Rasmussen

The performing skills needed by a music teacher must principally be of a kind that allow the teacher to teach his pupils freely and in a variety of ways in a musical and inspiring way. That is to say, if the music teacher wants to teach his pupils to sing beautifully, he must himself be able to produce singing tones of a musical value, worth being imitated by his pupils. Furthermore, he must be able to accompany the pupils' singing on an instrument in such a way as to be a musical inspiration for the pupils to sing well; he must play with a technical superiority that allows him to listen to and to supervise the singing. This is to say that he must be a good performer on his instrument, he must be a good sight-reader, good at improvisation, at transposition, and at harmonizing by ear, if he plays the piano or other harmony instrument.

Furthermore, the teacher, in teaching vocal and instrumental masterpieces of music, must be able to demonstrate solo compositions for the pupils which he wants them to know and to appreciate. A Beethoven sonata played well or tolerably well by the teacher is a great experience for the pupils and is better than the best performance on a record or on a tape.

In fact, this all seems to demand a special music teacher educated at a conservatory. I understand, however, that we are talking about teachers in the school and I will concentrate on that. In Denmark most teachers in the compulsory primary schools are trained for their jobs at the teachers' training colleges. Therefore I will speak about the vocal and instrumental education of prospective teachers at the teachers' training colleges.

I will be able to explain the training of the music educators at our conservatories, if wanted, at another meeting. These music educators are going as of today, mainly to be private teachers. They teach children, youth and adults to sing and to play instruments through private lessons paid for by the pupils themselves. The educators go ordinarily to music schools that are supported by public funds and to every kind of school and institution of higher education to teach singing, playing and the appreciation of music. I suppose that, in considering the special music teachers educated at the conservatories, we in Denmark have an exceptional position compared with other countries.

The teachers for the upper secondary school or the grammar school are educated at the universities.

I am not saying that I find this situation satisfactory, but that it is the fact we have to face. There are certain circumstances that indicate that we will have to involve the holders of diplomas from conservatories in music education at compulsory schools. That is a problem I am going to tell about in a lecture at the coming ISME conference.

At the Danish teacher training colleges we teach in accordance with an Act passed in 1954 and revised in 1962 that allows the prospective teachers:

1. To eliminate music as a major subject.

2. To choose vocal music as an ordinary subject taking three lessons a week for three years.

3. To choose music as a special subject that gives every prospective teacher six extra music lessons weekly for two years.

If I am going to explain what we want these students to be able to sing and play, I must give a twofold statement. One refers to the ordinary "little" education, the other to the "bigger" special education.

Before I do this I will have to tell you that, owing to special circumstances such as historic tradition and lack of teachers for the broad fan of orchestra instruments, the Danish teachers up to today are only taught to play the piano, the violin, and the recorder. I do not consider this satisfactory either. Two months ago, however, the Danish Parliament passed a new Act on teacher training. According to this new Act, the whole educational system at the training colleges is being reformed. Among the remarkable details is the freedom given to prospective teachers to choose whatever instrument is relevant to the schools they prefer. We expect in the future instrumental training to find most of the classic orchestra instruments and many of the folk music instruments.

I return to today's work and to the requirements of the student following the ordinary music curriculum.

## The Ordinary Music Curriculum

The training of the voice aims at developing the student teacher's voice so that he is able to sing lightly with intensity, distinct articulation and a musical feeling for melody. This training is given in classes and is mainly based on group instruction. Private lessons are impossible because the students are so numerous and the teachers so few, the time so short and the money so little.

The Act on teacher training that we follow at the present demands no examination in music; this is also true in many other subjects. Only a mark is given to show the proficiency acquired. What is required at the time of dismissal from the teacher training college is voice control and a small repertoire of Danish songs and hymns. During the education a broad repertoire of Danish as well as foreign songs in unison and in parts has been presented, but the student's proficiency is estimated on the basis of his ability in singing a restricted repertoire of Danish songs and hymns.

Regarding the piano-playing, we want to develop the students' general abilities to play this instrument. The education is given through private lessons or in classes with only two participants. The general training is given through playing pieces arranged progressively from easy to difficult. Moreover, we want the prospective teachers to be able to accompany the pupils' singing. As the students begin at very different levels of proficiency, the results are very different, some students being very clever and some being very poor and many being just passable pianists. The average peforming skill in this group of students will at the end of the study, be performance of easy pieces of piano music, the performance of the accompaniment of a Danish song in the key in which it is written and the performance of a song accompaniment transposed up or down a second. A repertoire of accompaniments will have been practised during the students' time at college. From the best students we want furthermore, to influence their proficiencies in sight-reading and in playing by heart. Many experiments have been made in developing the students' skill in playing by ear or harmonizing given melodies.

The prospective teacher who has chosen to play the violin must on his instrument be able to play an easy piece of violin music with firm technic, in tune and with musical expression. Moreover, he, like the pianist, must be able to play melodies and to accompany the pupils' singing.

For the students who have chosen the recorder as their instrument, the same requirements are set up. On the recorder the prospective teacher must be able to perform an easy solo piece or to participate in an ensemble. He must be able to play melodies and to accompany the children's singing.

As there is no examination in playing an instrument, I am not able to present you with fixed requirements for the performing skills on the piano, violin or recorder of the ordinary teacher in training.

## The Special Music Curriculum

Three years ago a committee of professors at teacher training colleges set up the aims in performing skills needed by the prospective teachers who had chosen music as a special subject. I will in the following quote suggestions concerning the required performing skills in singing and playing instruments.

Following the tradition of the Danish schools, we nominate singing as the most important discipline in the curriculum of music.

1. Singing as a subject in the education of the special music education student shall promote the students' skill in singing with the purpose of giving them usable voices such as are indispensable in their future jobs as music teachers and choir conductors in the schools. The main purpose, therefore, is to develop the voice and musicality of every special music education student and to extend his repertoire of songs.

2. Education ought to be given privately or in groups with three students as a maximum. Singing classes should be given once a week during the entire time of study at the college.

3. The aim for the education is to develop the breathing, and to teach good vocalisation, correct articulation and a musical way of singing.

4. To reach the afore-mentioned aims the prospective teacher will have to practice vocal exercises and singing, sing vocalises and practice singing a repertoire of songs in the following sequence:

Older Italian arias

Danish and German songs from the 19th and 20th centuries

Duets and trios.

During the instruction the anatomy and function of the voice should be discussed in order to train the teachers' faculty of evaluating their own voices and those of other people.

5. At the end of the instruction they should be able to show their skill in singing by performing two or three songs out of their repertoire. Of these, at least one should be sung in Danish.

Concerning training in playing an instrument, a similar committee has stated that a teacher needs an instrument:

1. In the regular classes, where he should be able to play and rehearse new melodies, to accompany and to give ear-training lessons.
2. In choir classes.
3. In the classes where knowledge of musical masterpieces is given.
4. In the elective classes in music, if he is skilled enough to have a job there.

The main instruments are the piano, the violin and the recorder. We want to give half an hour instruction weekly to every student in every instrument he plays.

The piano and the recorder are compulsory for all special music students. It is recommended that training be given in other instruments too. The required skill in playing an instrument is decided by the demands made in its use in teaching.

In piano the standards can be set up as follows:

Bach: 2 part Inventions

Beethoven: Sonata Op. 49, G minor and G major

Schumann: "Spring Song", from Album for the Young

Bartok: Volume 1, Nos. 13, 14, 15 from For Children

Carl Nielsen: Humoresque.

In violin the aims are:

A solid knowledge of the three first positions

Handel: Sonata in F major

Haydn: German Dances

Pleyel: Duets Op. 48

Bartok: Volume I from 44 Duets

Kayser: Etudes, Volume I

For the recorder the requirements are:

Munkemeyer: Recorder School for Descant and Alto Recorders

Handel: Sonata in G minor

To this is added a suitable amount of music such as songs and hymns for all three instruments.

The chief required standards listed by this committee for practical, pedagogical guidance in teaching the instruments are:

1. A technical musical level of development of the students on the instruments.
2. Sight-reading
3. Transposing
4. Playing from memory
5. Playing by ear
6. Playing accompaniments.

# Technical Training of the Music Teacher in France

Aline Pendleton-Pelliot

France is a country of individualists; this characteristic had already been denounced in antiquity by Julius Caesar. The present-day tourist who admires the Versailles Palace must know that this grandiose structure owes its existence to the genius of one man alone.

In the domain of music, also, the individual reigns. During the eclipse of French music in the nineteenth century, one man, Berlioz, kept the torch bequeathed by Rameau burning, and passed it on to Saint-Saens and Gounod.

Musical education responds to this deep-rooted tendency; it addresses itself more often to the individual rather than to the mass, and aims to make of the individual, a "star". Our orchestras themselves are composed of virtuosi who will submit to a conductor only when this latter possesses an unquestionable radiancy.

In the review International Music Educator of October 1962, Pierre Auclert, State Inspector of Cultural Affairs for France, published a detailed article on music education in France at that time. Let us review the questions pertinent to today's program, and I shall describe what has been worked out since, and what are the plans of our new Director of Music in France, Marcel Landowski.

There are in France forty-eight national conservatories and as many municipal ones. Each of the latter depends solely upon the town or city which founded it, and which prefers to remain free to direct it without state control.

Among the more celebrated of these are the conservatories of Strasbourg, Bordeaux, and Marseille.

Municipal schools, however, tend to give way before the expanding national schools in which the State appoints the director and the professors, and in exchange, guarantees them decent salaries. Any music student, who so desires, may enter these free schools without a competitive examination, and start from the very beginning of his studies.

At the top of the conservatory-pyramid is found the National Superior Conservatory of Paris, which is reserved for future professionals in music, and which selects the admissible students by a difficult, competitive entrance examination.

## The Professors

To the question on the program of this seminar as to the performance skills demanded of instrumental teachers in France, we make two replies:

1. In the Paris Conservatory, the professors are virtuosi who divide their life between concert playing and teaching. Their pupils, likewise, are destined to become concert artists. These professors are appointed according to their titles, and following the recommendations by a superior committee, by the Minister of Cultural Affairs.

2. In the provincial conservatories, the professors are appointed after competitive examination. As for example, in piano teaching:

> The candidate must play by heart two required works, and a third one of his own choice; all of a high technical level such as the "Fourth Ballade" of Chopin, "L'Isle Joyeuse" by Debussy, "Scarbo" of Ravel, etc. The performance counts a maximum of 20 points.
>
> The second test consists of a difficult sight-reading examination; this may be counted 10 points. The candidate

> who wins a minimum of 15 points so far, may undergo the third test, which is counted 30 points.
>
> During a half hour, the future professor is presented with pupils in various stages of development to whom he is requested to give "concentrated lessons". If he totals a minimum of 45 points out of a maximum of 60, his name is presented to the Minister.

The French school of woodwind playing is well known; but higher still, perhaps, is the present standard of organ playing. In the Strasbourg conservatory there are four professors of organ, seventy-nine students of organ, and six instruments: four study organs and two concert instruments. The annual competition is held in the St. Thomas Church where Mozart once played. The technical standard is very close to the transcendent level established by Marcel Dupre at the Paris Conservatory where improvisation equals execution.

Each professor teaches only one instrument. There are student orchestras in many conservatories, but no one professor is required to guide the debuts of the whole group--woodwinds for example. If a professor does not have a full schedule, about 12 hours per week, he may be required to complete it with lessons in solfège.

Solfège is one of the specialties in France. To be a good executant, and a good teacher, one must be a complete musician, have a trained ear, be a good reader, and have made a deep study of harmony, counterpoint, form, and style.

The examination facing a candidate for teaching solfège comprises dictation of extreme difficulty in one and in several voices, harmony realized in four clefs and without the aid of an instrument, an exercise in counterpoint, singing by sight in seven clefs, and a pedagogical lesson.

Every child studying in a conservatory is required to pass through a class in solfège, whatever his ulterior orientation may be. On the professional plane, this subject is thoroughly developed; on the plane of musical initiation, many improvements are under way about which I will deal later.

Outside the conservatories there exist semi-official schools of value. In Paris we have, among others, the SCHOLA CANTORUM, founded in 1896 by Vincent d'Indy and directed now by Jacques Chailley; the ECOLE NORMALE DE MUSIQUE founded in 1920 by Alfred Cortot, and today under the direction of Pierre Petit. The instruction requires tuition and is recognized by diplomas.

Finally, there are certain private teachers who automatically find themselves at the head of a "school". Let us remember Cesar Frank followed by his "band" of disciples, and today, we refer to the indefatigable Nadia Boulanger, well-known to Americans.

In the domain of instrumental teaching, some valiant professors attracting up to 100 or more pupils fight desperately against the crushing of musical studies by the over-growing scholastic studies. They try all sorts of ingenious methods to render worth-while the few minutes per week that the pupil is able to devote to his instrument. But in France, as elsewhere, "The good often hides itself and fears publicity."

## Reforms

At this point, I imagine a question being raised in many minds. "Why does France, furnished with more and more teachers and good schools, feel the necessity of reforming the organization of her music instruction?"

The first factors in the transformation of musical life have been the recordings, the radio, and the television. These bring into the remotest village a musical experience which did not exist twenty years ago. The results of this intrusion were two reactions: First, the amateur, discouraged by competition , closed his piano and put his violin aside. Then, the next generation felt the desire to participate in this musical life, and 40,000 children crowded to the doors of our music schools. However, only a tiny minority of them is destined to become professional. The complex of the "star", of the great concert-artist, must then be abandoned for the benefit of forming a very large number of enlightened amateurs.

The educational optics change: "Music becomes an integral part of human culture."

## Approach to Music

Marcel Landowski wishes, first of all, to refresh the approach to music. The most favorable years for artistic awakening are found before ten years of age, when the child, plunged into a world of sensitivity, lives among sounds and colors, and expresses himself quite naturally in music. The so-called *active* methods since Montessori and John Dewey have proven their worth; upon them were built the new teaching methods of André Gédalge, Maurice Martenot, and Angèle Ravize.

A voyage to Salzburg and Budapest made last winter by a delegation of professors (of which I was privileged to be a member) permitted us to observe the Orff and Kodaly methods in action. Intrusted with an experimental class in the Boulgne Conservatory (just outside Paris) I witnessed the joy with which the children approached music through its most spirited element: rhythm. Parents shared the lively interest of their children. More such classes will open, beginning in October.

## Pilot Conservatories

A new experiment will begin this autumn. Scholastic courses will be somewhat lightened to allow the pupils to devote seven hours per week to music instruction. The experiment will not only give more time to music, but will prove that, thanks to the study of music, essential faculties such as sensitivity, attention, keen hearing and seeing, artistic taste, and a sense of equilibrium, may more readily be developed. When further refined, these faculties will serve the cause of general education, and effect the parallel growth of the child, intellectually and artistically.

## A Diploma for the Enlightened Amateur

To sanction this new type of study, new diplomas are under consideration. At the close of the general studies, an "artistic" baccalaureate would include a musical examination. At the close of the musical studies, the diplomas would include three certificates:

An instrumental certificate, including execution and sight-reading.

A chamber-music certificate.

A musical humanities certificate, implying the study of forms, styles, history of music, acoustics, and harmony.

To prepare this fan-like spread of knowledge, richly cultivated teachers would be needed. The piano student, for example, while tackling the technical problems of a sonata by Beethoven, will refer to the sonata form; works will be reconsidered according to their historical significance, their harmonic language; their style will emerge more clearly, and the executant will found his interpretation upon precise ideas.

## Conclusion

France, being the country of Descartes, we, her children, without subsiding into pure theory, pour into our methods the classification and clarity of design required by our spirit.

# Skill in Orchestral Conducting for the Music Educator

Elizabeth A. H. Green

Many fine things grow and develop from the international professional contacts that we make in meetings such as this. One of the most valuable is the opportunity to hear something about the outstanding books that have been published in our several countries concerning our field of endeavor.

Two years ago, in the United States, a little book made its modest appearance under the title, Behind the Baton. Its author is Charles Blackman who will become associate conductor of the Dallas (Texas) Symphony Orchestra in September, 1966.

The logic in this book is superb. It centers around the theses that the function of the conductor is communication; that the existence of the conductor has grown from the need of the orchestra or chorus for unified guidance, which means that the conductor's chief duty is to help; and that the conductor's authority springs from the written music of the score.[1]

Before the twentieth century the prevalent philosophy was that conducting could not be taught--that if a conductor knew his score thoroughly and had some innate talent he would be able to lead the musicians effectively.

During the twentieth century, however, we have come to realize that a conductor who does not understand, with his mind and consciously, precisely what his hands should do and how to build his manual technique, is not equipped as he should be for leading his musicians. Such a conductor, in his ignorance and technical carelessness is a frustrated leader, blaming the musicians in the orchestra for the resulting inaccuracies of the performance when these have actually been caused by his own technical shortcomings (deficiencies). In other words, since conducting is communication, this conductor is unable to speak clearly and precisely the language of the baton.

A discipline cannot be effectively taught until its subject-matter has been thoroughly analyzed as to its content, and the way in which that content functions. Thereafter this information must be set into a logical sequence from its most elementary beginning to its complicated and ultimate end, making it thoroughly teachable.

It is only in the twentieth century that this process has been completed and the knowledge made available for teachers of the art of conducting. It was through the life-long work of Nicolai Malko, an Ukrainian, that the teaching methods finally materialized. In addition to conducting the great orchestras of Europe, Asia, North and South America, Dr. Malko also devoted his energies to analyzing the conductor's technique as such, in order to put it into teachable form. Malko died in Australia in 1961. But his book, The Conductor and His Baton,[2] was published in English in 1950. This superb work laid the foundation upon which our modern conducting textbooks now build.[3]

During the next thirty minutes I shall try to outline for you certain essential features of the teachable baton technique, as originated by Dr. Malko. These are the most elementary and basic things that are so often overlooked in the conducting process, but which must be studied and practiced until they are clearly discernible in the baton and have become habitual for the conductor if he is to exercise an easy and musical control over the players.

1. The baton should be held in such a manner that the tip (point) of the stick is clearly visible to all members of the orchestra. It should not point in an exaggerated manner toward the left because then the players on the right cannot see it. The tip of the stick should point to the front. The orchestra and the conductor meet at the tip of the stick (baton). Correctly, the heel of the stick is placed in the palm of the hand under the base of the thumb, and the ring finger (the finger next to the little finger) holds it in this position. Notice that when the heel of the baton lies under the little finger, the tip points to the left and the players on the conductor's right cannot see it, cannot *see* what he is saying to the orchestra. The stick, above the grip, should contact the first finger somewhere along the *side* of the finger.

2. The palm of the baton hand is toward the floor, the finger-knuckles are toward the ceiling, so that the wrist can be flexible in its most natural direction--the hand able to swing up and down from the wrist. Only when such wrist flexibility develops can the conductor deliver his intentions precisely to the tip of the stick.

3. Every time-beating gesture has three parts: the preparation, the ictus (the exact instant of the beat), and the rebound or reflex after the beat.

4. There are two basic types of gesture: the *active* gesture calls forth sound from the musicians; the *passive* gesture requests the orchestra to remain silent.

5. The active gestures may be classified as follows: the *legato*, the *staccato*, the *tenuto*, and the gesture for controlling responses *after* the beat, which gesture we term the *gesture of syncopation*. These gestures must

be dealt with in the following manner:

*The legato gestures*: This gesture is a smooth, flowing connection from ictus to ictus (from beat-point to beat-point).

*The staccato gesture*: This gesture shows a complete stopping of all motion, momentarily, in the baton, after the reflex.

*The tenuto gesture*: This gesture shows great heaviness in the tip of the stick. The baton points downward at its tip, and the hand hangs downward from the wrist. The motion is more condensed, slower and heavier than the legato, and the orchestral sound becomes intensely sustained.

*The gesture of syncopation*: This most valuable gesture is used to bring musicians in *after* the beat instead of on the beat. To perform it, the baton stops its motion one full beat before the gesture itself is to be stated. The baton stands perfectly still until the *takt* (beat-point) arrives and then, without any preparation or warning motion, states the beat itself suddenly and definitely. This quick motion, preceded by its stop, clarifies the exact moment of the takt and the musicians play automatically and with fine security immediately after the beat. The precise timing of this beat is one of the conductor's most valuable skills and comes only with intelligent and conscientious practice.[4]

6. The passive gestures are two in number: The preparatory beat (before the first played note at the beginning of the piece, and after fermates, etc.), and the "dead" gesture that is used to show *tutti* silences (rests). The former must show the musicians what is about to happen (the *takt* that will come, the dynamics, the style). The "dead" gesture states the passing of silent beats. As such it must be lacking in active impulse of will. To perform it, the baton's tip moves in perfectly straight lines, showing no curve, no "musical or rhythmic interest" as such. The gesture is usually

small so that it does not distract the audience from the intensity of the silence it is portraying.

A completely developed baton technique means that each of the foregoing gestures must be skillfully performed and that the conductor must be able to move from one type to another in smooth fashion, as the music requires, without upsetting the rhythmic precision.

One word about time-beating in general. Trouble starts for the orchestra players when the conductor shows carelessness and lack of control in the height of his rebounds (reflexes) after the beat. In time-beating in One-to-the-bar the rebound should proceed instantly to the top of the beat. In all other time-beating patterns, the rebound, especially after the first beat of the measure, should not rise higher than half way to the top. When the rebound of any beat goes too high, the time-beating becomes completely unreadable to the players.

Finally, let us mention phrasal conducting and the left hand. A conductor can combine ("meld") two or more time-beating gestures into one longer tenuto gesture that encompasses a comparable amount of time. By this means he can show phrasing and phrasal contour instead of stating each beat within the phrase. The left hand can also help by speaking independently of the time-beating hand.

There is not time enough to now go into the independent development of the left hand. Suffice it to say that it should speak a language other than time-beating. Time-beating is the province of the right hand. The left hand should be used to show cues, warnings, dynamics, phrasal contour, and changes of style for one section of the orchestra in contrast to the other sections.

The conductor communicates with his musicians through his baton, his left hand, and his facial expression. If his technique is not fully developed, he cannot communicate as effectively as he might wish. If he has technical faults himself, he should not blame the orchestra for mis-reading his intentions, nor for performing the errors that his hands have indicated.

The conductor also communicates the ideas of the composer to the audience. In so doing he must KNOW the score thoroughly--not just the notes that are on the page, but also the hidden meanings that the composer cannot write in notation, the subtleties that make a great musical performance. All of this he must clarify for the audience, through intelligent dynamic balancing in each performance and for each orchestra he may conduct, and this by means of his skilled interpretive gestures.

The conductor should always remember, as Mr. Blackman has said, that the score alone gives him the authority to conduct.

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1. Blackman, Charles. Behind the Baton. New York: Charos Enterprises Inc., International Copyright, 1950 by Charles Blackman. (Carl Fischer, Inc., New York, sole selling agents.) Used by permission.

2. Malko, Nicolai. The Conductor and His Baton. Copenhagen: Wilhelm Hansen, 1950.

3. The ensuing outline on gestures is drawn from the material in the following book:
Elizabeth A. H. Green, The Modern Conductor. © 1961 by Prentice-Hall, Inc., Englewood Cliffs, New Jersey. By permission.

4. When the conductor wishes to control a reaction very late in the beat, the gesture of syncopation may be transferred to the rebound of the gesture, the baton stopping on the principal beat instead of the preceding beat.

# CHAPTER VI

# PREPARING THE MUSIC EDUCATOR TO USE THE MUSIC OF HIS OWN AND OTHER CULTURES

## Introduction

We live in a world where it seems that new nations are continually emerging, and at the same time distances are constantly diminishing. A satisfactory adjustment to the existing situation requires all cultural areas of education to face two types of special problems: the problem in each individual country of building and maintaining knowledge of and pride in its native culture and the problem of developing tolerance and understanding of unfamiliar cultural forms.

Teachers of music in the schools have an important part to play in solving these problems. Nations depend greatly upon their schools to foster in the coming generations a knowledge of their own indigenous music and a determination to prevent its weakening or extinction through over-emphasis on other idioms that have a special passing fascination for youth. At the same time, the responsibility also rests with music educators to maintain a responsible balance between the indigenous and the foreign musical influences. In today's world the intelligent and tolerant understanding of other peoples can often be greatly enhanced by a well-planned introduction to their music. To prepare teachers to do these varied and difficult tasks demands that they be well-oriented not only to the music of their own and other cultures, but also that they develop the interest and skill to use such music successfully in the schools.

# Teaching the Music Teacher to Use the Music of His Own Culture

David P. McAllester

One's first reaction to such a title is to think "What nonsense, what other music does a music teacher use than that of his own culture?" Then, on reflection, one remembers hearing that much of the music learned by school children in Japan and India is Western European, and one thinks, "What a pity they do not do more with their own rich resources of native music--after all, it is theirs!" As a matter of fact, Ananda Coomaraswamy in The Dance of Shiva, written more than forty years ago (1924) made an eloquent plea for Europeans to learn the arts of India not only for their intrinsic value, but also because they were being forgotten in India and he hoped that they might be preserved and carried on by Europeans!

It is true that in much of the world the accidents of history, including several hundred years of colonization, have given European modes of education, and also European content in education, a weight and an importance that are, perhaps, far more than they deserve. In a good many non-European countries lively attention is being given to this fact in recent years. The work of Nketia in Ghana, Maceda and Maquiso in the Philippines, and a good many others, show us that an era of cultural colonialism is drawing to a close.

However, this is not my problem at the moment. I am to consider as a music teacher (and as an anthropologist) whether we, in America, are fully aware of the resources of our own American culture; whether there are special ways in which music teachers might be able to learn to make fuller use of the music which is all around us in our daily lives.

Quite obviously, I would not be reading this paper if I thought

American music teachers were making full use of the resources of our music. My purpose is to show that there are great areas of music that are virtually untapped, and that there are great areas of teaching method that are virtually untried.

To begin with the areas--the kinds of music--it is no secret that our music education places a tremendous emphasis on the giants of nineteenth century European music. This is "classical" music, and an appreciation of it is often thought to be the chief goal of American music education. As for performance, few schools can attempt Beethoven's *Missa Solemnis*, so a compromise is reached with some of the "easier" short works of the giants and the greatest amount of time is spent on various art musics that are not so difficult to perform but which still sound like nineteenth century classical music.

Out of this teaching tradition emerges the curious fact that the great majority of Americans are subjected in school to a music that they hardly pay any attention to outside of school! In anthropological terms, they are exposed to a music that essentially belongs to another culture than their own. In fact, to the anthropologist, there is a prevailing discontinuity in American teaching that we rarely see in the simpler societies where we do much of our research. In the smaller, more homogeneous cultures described in most anthropology studies there is no such thing as a teen-age generation in rebellion against the values of their elders, but rather a smooth transition of generations tuned to the same values.

In the complex, rapidly changing American culture, we are not yet fully aware of the cultural revolution we have on our hands. The fact that we do not have a better term for our insurgent generation than "teen-age" or the frightened and derogatory "beatnik" shows how little reality the problem still has for us.

The basic fact of this revolution is that the young people are already possessed of a culture. They have a language, a dance, goals and ideals, a style of living, and, especially, a music, all of which are hardly intelligible to the older generation. They learn this sub-culture of theirs from their young leaders (Kerouac, Ginsberg, Farina, Dylan, Alpert, Baez, Seeger) and the fascinating thing for us, as music teachers, is or should be, that so many of these young leaders are musicians!

Educators across the country are aware of the formidable "problem" they have on their hands, but the fact that it is seen as a problem reveals that we are not sufficiently aware that we are actually dealing with a full-scale cultural revolution. We still have a tendency to tell this new generation, in a variety of ways, that their culture is just something for kids, that they will grow out of it, and that beyond their limited horizon the real, valuable adult culture is waiting for them, beckoning, and that its aquisition will bring rich rewards.

In the area of music, the insurgent generation is told that they will soon get tired of Rock'n Roll (as their parents were the moment they heard it), that the catchy TV commericals they love are "not art," and that the urbanized folk music they sing is "not authentic." However, as we tell them this, more and more of us are coming to realize that we are merely voices in the wind--somehow, there is nobody much listening to this message, anymore.

The adults who get through to the younger generation these days, are the ones who can learn the language--who in fact, have come to the realization that we are indeed dealing with another culture. They are the rare people who are willing to learn what are the values of the insurgents, they are the rare people who can refrain from turning down the volume of the latest Beatles, or Bobbie Dylan, or Thelonius Monk record. There is coming into existence a whole profession of teen-age understanders--they are almost a kind

GSS

of social worker--they are in fact, emissaries to another culture. But most music teachers are not among them.

The reason for the emissaries is that teen-age culture is beginning to dominate many areas of the American culture-at-large. They have captured the communications. Most of the record industry, the movies, much of TV and radio are supported by teenagers. The grace and bouyancy of their style of life has captured our ball-rooms and our fashion salons. After all, who doesn't want to be young and beautiful, and up with the times?

But it is not all charm. Their strident voices have shouted down the presidents of great universities and their deaths have shocked the United States Congress into belated civil rights legislation.

What we see today are two strong cultures competing for the attention and acceptance of the sub-teen-agers. And (in the competition) the insurgent generation has many advantages over us--the squares.

As a student of culture sees it, the youthful revolution in values has created a new definition of education. Normally, education is part of the process called by some anthropologists "enculturation" (the culture inculcating its own values). The American situation today, in education, more closely ressembles "acculturation" (a dominant culture imposing its values upon a recipient culture). Enculturation is usually achieved by natural modes of emulation, motivated by clear rewards all the way along the path. Acculturation, on the other hand, is a very rocky trail, full of resentments, surprising kick-backs and reversals, and, often, uncertainties as to which is the dominant and which the recipient culture.

My thesis here is that acculturation is not education at all and that teaching in America must be brought back into the mode of enculturation.

If the two cultures can be re-united into one, the normal and proper mode of teaching can be resumed.

What does all this imply for the music teachers?

Trained on nineteenth century giants, they are for the most part caught up in a world so far from "the scene", that they have no idea "where the action is." They are still sending missionaries to the teen-age culture to preach earnest sermons to deaf ears. If we are to teach the music teacher to use the music of his own culture, he must face the fact, in America, that his own culture includes not only his ancestors but also his children. These children have suddenly grown up when we weren't looking, and have produced a culture of their own. We cannot ignore it, or wait for it to go away--it shows every sign of vitality and vigorous growth. Some of the "teen-age" leaders are in their thirties and forties and are still leaders of a lively revolution.

I do not suggest that music teachers begin by abandoning the nineteenth century giants. Whether the insurgents know it or not, or care, these giants are part of the culture. But I do suggest that the music teacher must broaden his horizon to include the twentieth century giants. His perspective must include current trends in all parts of his own culture.

If a certain kind of Negro gospel hymn has broadened its function to provide the music associated with the civil rights movement, the music teacher must know about it. This is music that is stirring the hearts of a considerable sector of our youth. The music teacher has the professional equipment, as historian and analyst, to help young people make exciting discoveries about a music they already love. The teacher can show ways, beyond the intuitive ones, of discriminating between excellence and mediocrity here as in any other music.

If the blues say something about the dilemma of modern man that makes young people listen, then the music educator must find out what it is that they hear. He will have to climb down from his pedagogical platform and learn quite a bit from the younger generation, but he need not fear for his role as a teacher. His long years of study, his particular disciplines, have given him something precious to impart. Many young people, perhaps most of them, respond to blues, or jazz or Rockn' Roll without knowing why. In the educational context they would welcome the opportunity to know what is happening musically. They have a great deal to learn about the history and social context of these musics. So do most of us--the scholarship has just begun.

These are what I meant by "great areas of music that are virtually untapped," in our culture. My point is that music education can no longer afford to be precious in its definition of what is worthwhile in music.

As for "great areas of teaching method, virtually untried," I have in mind two in particular. The first of these is concerned with the social relevance of music. Music taught solely as a progression of notes is music taught in a vacuum. If we are to teach the music of our culture we must know its history in the broadest sense--not just its chronology but its meaning as an intellectual force. The arts have such an immediate intrinsic interest in themselves that we are tempted to forget that they arise out of the needs, sufferings, and joys of people. But the moment we close the door on a compartment called art, or music, we will find that any member of the younger generation is either in there with us as a mere prisoner, or that he has managed to slip outside when he saw the door beginning to close. This is a generation concerned with social relevance, and they will not let us forget it.

I will never forget an experience I had as an undergraduate singing "Christ Lag in Todesbanden" under Nadia Boulanger. She stopped us, with an intense look, and said, "But you are young people, why are you singing like little old men and women? Bach was young, too--he was young until the day he died!" Before that moment Bach was to me only Bach, a revered figure. Since then he has been Young Bach--I have thought, anyway, that I have a special feeling for the excitement he can generate. What I mean by social relevance is no more than this. Why did Brahms, or Pergolesi, or John Cage or Charles Ives write that way? Were they young, were they angry, what moment of history do they express?

Another relatively untried area of teaching method is in the field of performance. We are still teaching "note", when such prophets such as Marshall McLuhan are telling us that we are returning to the oral tradition. As some of you know, there is a real crisis in musical performance today. For example, not enough people are learning the violin to man our orchestras.

But the demand for guitars is so great that there are waiting lists everywhere while the manufacturers try to catch up with them. A quick look at the music of the insurgent generation will tell us that young people are more musical than ever before, but that it is a music they are learning from each other, not from their music teachers. It is a music with its own genius and much of it cannot be learned from written notation. The accent has shifted from harmony to melody, from fixed composition to improvisation and ornamentation. Almost inevitably it is beginning to respond to the genius of the music of the Near East and the Far East, which has developed these areas of musical expression so strongly.

Here again, the music teacher is superbly equipped by his background and training to recognize what is going on and to be a leader in it, if he can develop an awareness of the meaning of our cultural revolution.

In particular he can identify the masters in this new music show young people the difference between masters and amateurs, and let great musicians of all eras in our culture take their places side by side in the music curriculum. And in the teaching of performance, if we can realize that some of the new modes of performance are not merely the abandonment of all "standards," but contain new ideas capable of great sophistication, again we will have dropped some of the blinders that have prevented us from recognizing a vital part of our own musical culture.

Perhaps in the sessions to come we can develop more dialogue as to ways and means to the unification of our culture. I hope I have convinced you that there is a need and that there is little hope if we attempt a unification based on competition or suppression. On the other hand, if we open our eyes and ears to the full gamut of music in the on-going culture around us, we have a prospect of much discovery and great excitement.

# Preparing the Music Teacher to Use the Music of His Own Culture

Salah Mahdi

I am very happy and very honored to address a friendly audience in discussion of the problems we have encountered in the course of programs of instruction in music, and the solutions that we have used in order to solve them.

You are not ignorant of the fact that, by its geographical location Tunisia is a crossroads of occidental and oriental civilizations; because of this, Tunisian music combines the intelligence of the occident with the sensibility of the orient. It is the product of a fusion between the art of the Berbers and that of the conquering countries. Tunisia has, in effect, received in turn the Phoenicians, the Carthaginians, the Romans, the Vandals, the Turks, and finally the Mussulman refugees from Spain.

Since the accession of our country to independence we have established a plan of work of which the principal objectives are: the safeguarding and the blossoming forth of our national music by efficient means and the organizing of instruction capable of giving to students a sufficiently complete musical culture.

The reorganization of the Conservatory was prescribed. Today it is comprised of two sections: one section of occidental music and another of oriental music. The completion of studies in the oriental division is certified by the diploma of Arabian music. The examinations for this diploma include questions on all of the modes and rhythms, those of Arabian and Tunisian music in particular. Each candidate is required to interpret a classic Tunisian song in the rhythmant. He must also transcribe in solfège a second song that is dictated to him vocally. Equal stress is likewise laid on the sight-singing of still another piece. Further interrogation concerns the history of Arabian music and the meters of Arabian poetry.

The requirements in theory and solfege are essentially the same as those imposed on the students of the upper division classes in the occidental curriculum: to acquire a thorough knowledge of chords and their inversions and to read at sight in the seven clefs.

Each candidate must be capable of playing with ease one of the oriental instruments,be it the Aoûd (Lute), the Kanûn, the Rebab, the Naī, or the Violin. The occidental instruments of fixed pitch do not lend themselves to divisions of pitch less than the half-tone so that the execution of most of our modes thereon proves impossible.

In order to give you an accurate idea of these instruments, I shall improvise for you a solo on the Lute (Aoûd), then on the Naī, a kind of reed flute.

The teaching of music in the secondary curriculum procures for the student a general but not thorough culture. In fact, an hour of weekly instruction is given over to this discipline. The program includes solfège, singing, ideas on the history of music and musicians, and some listening to music, recorded and explained, of which the selections vary from the Bachraf (a piece executed by all the musicians, like an overture at the beginning of a program) to the concerto or the symphony.

The pupils who show, by their attitudes and individual tendencies, a talent for this art are directed by their professors toward musical training, that is to say toward the Conservatory. There exists within each establishment an academic musical association, the adherents of which form a small orchestra and a chorale of essentially oriental music, as is foreseen by our plan. This musical culture received by the pupils will have contributed to the formation of the audiences of tomorrow, who will be open-minded toward good music, oriental or occidental, without prejudice and without any attendant complex.

The second question that I wish to take up is the method adopted for research into our musical heritage. The Secretary of State for Cultural Affairs has organized three congresses which bring together the great experts from all regions of the country. The recordings collected by word of mouth from all of these masters have been translated into solfège. We are occupied at present with publishing them with a view to a larger distribution, thus completing the work of the association, "LA RACHIDA," "The Backbone". The latter, founded in 1935, has as its purpose the gathering together of our national musical heritage, its transcribing and its expansion. It organized courses and concerts. The recordings of these presentations are broadcast by all the radio stations of the Arab countries.

Another facet, the Seminar of Naghrebin (Far Eastern) Music, organized by the Secretary of State for Cultural Affairs, grouped together the musicologists of the far eastern countries: Algeria, Morocco, Libya, Tunisia. A study on the Nouba, of Andalousian origin, of these countries was established, thanks to the presence in Tunis of their classical chorales. The modes and the rhythms, employed in the scholarly music of each of the four countries, were brought to light through perfected recordings. All of these studies are on the way to publication.

In the field of artistic decentralization, we have created branches of the National Conservatory in the thirteen capitals of the territories of Tunisia, as well as orchestras, and folklore ensembles in each city and almost all villages; always in this order of events the groups of wind instruments, BANDS, have been reorganized and there have been pieces written especially for them which do not contain the small divisions of tone so purely Tunisian in spirit.

This artistic renaissance is fathered by the government. In fact, competitions between the musical associations have taken place annually. A tough elimination competition is held in each local region; the chosen bands participate thereafter in the national competition, and the best of these often perform before Monsieur le Prèsident de la Republique (the President of the Republic), who is not miserly with his encouragement.

Thus I can say that our efforts have been crowned with success, since we have succeeded in bringing about a rebirth of our music, and of giving it once more its proper expression, for today it vibrates in all hearts.

We hope to see this evolve by the individual innovations that the composers will bring to it. In this spirit the Secretary of State for Cultural Affairs proposes to give annually certain prizes for the best compositions and songs for children and pupils in the primary and secondary schools, as well as for the best pieces destined for academic orchestras.

The second stage will be realized by the imminent creation of an orchestra for classical occidental music; we hope to see it come into being rapidly, a symphony orchestra, thanks to the aid furnished us by the foundations of patrons of music and the contributions of friendly countries. There is envisaged also the creation of a certain number of orchestras for jazz and light music.

The preservation of our own music having been realized, we are now opening a window on the occident, without fear of other influences which can now be beneficial because our music, already anchored in ourselves, is reflected in our programs of instruction, in our presentations, and in our life.

If there are among you any who would like to know this music a little better I am at your disposal to present a course on these modes, these rhythms, and certain of these forms.

# Teaching the Music Teacher to Use the Music of His Own Culture

Bernhard Binkowksi

I. Because of technical and political development the individual cultural circles have come closer together in the last ten years and have, at least in Western Europe, strongly influenced each other. This tendency can be noticed with us especially in music; this applies to art music just as well as to folk music. In this area foreign songs have such a strong fascination for our pupils and young teachers that their own cultural heritage threatens to be pushed into the background more and more strongly.

II.

A. If one wants to find ways to give the folk music of the German speaking cultural circles greater meaning again, then one must recognize the causes for it having been pushed into the background. I can give several possible reasons as follows:

1. Our folk song has largely lost its connection with the everyday affairs of present day man and has forfeited therefore a large part of its topical interest.

2. Songs that were earlier connected with certain professions, circles of people, and situations are supposed to be sung in school by all the children, often without any corresponding explanation and introduction.

3. There is a discrepancy between the language of our old folk songs and present speech habits.

4. Folk songs are subject to a wearing out process.

5. Many of our folk songs are characterized more by melody than

by rhythm. The possibility of emphasizing feeling as a result of this seems to be opposed to the modern trend toward objectivity.

6. The great variety of German folklore is unknown to many a teacher.

7. The teacher has perhaps never learned to recognize differences in quality in the area of folk music and decides to use inferior examples.

8. The teacher can also attempt too high textual and musical demands for the age level and thereby perhaps get no response from the children.

9. The teacher interprets a song badly because of insufficient singing technique or lack of connection with it.

10. The diminishing of childish activity results in less readiness to sing spontaneously.

11. The impulse of youth to go abroad leads him to prefer foreign folklore.

12. Hit tunes (popular songs) have displaced folk songs in the lives of our youth to a large degree.

B. If one wants to counter these causes, the teacher must know how to teach the right song to a class at the right time and in the right form. In detail I see the following possibilities for this:

1. Wherever it is possible, we should bring the song sung in school into relationship with the life of the pupil: a morning song at a morning festivity, a wanderer's song before or after an excursion. A song that is dramatized will have meaning and function.

2. If, where professional and group activity songs are concerned, this relationship cannot be presented directly, then we must introduce the children to a situation corresponding to that out of which the song grew and must activate their imagination so that they can identify themselves with it. The younger the children are the easier the teacher will find this task.

3. The texts of many of our songs are characterized by simple, but

appropriate choice of words, uncomplicated thoughts as well as imaginative descriptions and comparisons. The juxtapositioning of these with overburdened, confused, and cliché filled texts can awaken in the pupil a taste for originality.

4. It is the job of the editor of books of folk songs to test the songs chosen again and again according to their worth and suitability for the age group for which they are meant.

5. The young people of today do not reject feeling in itself, but only its over-emphasis. Such sentimentality may appear also in good examples of Romanticism because of the type of interpretation. If the teacher and the class sing such songs simply and naturally, this will permit them to recognize the magic living within.

6. The teacher, during the course of his training, must become acquainted with and be able to sing many and varying songs. Singing and making music should, however, go beyond the narrow boundaries of being a school subject even to festivities, festivals, and excursions. It has been found especially fruitful to sing the folk music of an area in which a musical "get-together" takes place.

7. Quality is also of great importance in folk music. One acquires bases of judgment for a song by studying its individual parts. Characteristics of textual weaknesses are plain rhyming, non-characteristic pictures, piling up of adjectives and expletives or unfounded optimism as well as ideological self assurance through the content. Weaknesses in melody are present if boredom is caused by a uniform rhythm or by too many sequences, if individual notes are not musically logical, or if unsingable intervals dominate. In a good song, text and melody build a unity. Incorrect word accent as well as varying character of text and music in its totality or in individual parts point toward defective quality. A good means of developing judgment of the worth of a song

is by the comparison of different melodies for the same text. Here the pupil can first of all express feelings and sensations for which he later will find the reasons. Concepts like major, minor, rhythmical characteristic features, tempo, melody development, singability, or formal conciseness can help to clarify the state of the music.

8. Among other things taste and the awareness of quality depend on the age of the youth and must be developed also in connection with folk music. The teacher must carefully consider how great the technical difficulties and the mental demands of a song that he wants the class to sing may be. He must take into consideration the different developmental levels of a child and meet the preference for certain types of songs at the various age levels as far as he can do it in terms of quality. Subjective values like the experience value of a song must not dominate choices. He must also consider that the worthwhile examples of folk music often do not appeal immediately, but need a certain amount of time before they are accepted by the class. They should sing these types of songs more often and for longer periods of time so that they can act further on the subconscious.

9. The teacher himself has a variety of conditions to fulfill if a song is to have an influence upon his pupils. He must be--with the above mentioned limitations--convinced of the worth of the song that he wants to teach and be able to sing it technically correctly. He must also present a folksong artistically and perfectly. In order to do this, he has to put his entire personality behind it and experience the song at the moment of singing it. For careful preparation of a song he should thoroughly work it through textually and musically. He must consider also which tempo is fitting for the song, whether he should present it with or without accompaniment, and how he should introduce it to his pupils.

10. Activity and the readiness to sing are mainly dependent upon

the choice of songs. The fact that boys and girls today are influenced above all by rhythm is to be taken into consideration. Rhythmically emphasized movement does not depend only on fast tempo or strong syncopation, as many examples from the Alpine area prove.

11. Foreign folklore can fruitfully influence one's own if one, for example, compares a foreign song to an indigenous one with similar content or makes a detailed study of national characteristics through the assistance of text and melody.

12. As opposed to the mainly negative influences of hit songs we must create counterbalances. A factual treatment of the elements of a hit tune's text, melody, arrangement, and interpretation will take much of its secret fascination away. Working with songs should not be monotonous, but should be varied. One should use wisdom in limiting the amount of tracing of theoretical knowledge. The teaching of a song by singing it to the class and by having the class sing it after one is quite an acceptable means of teaching a folk song, even if it is not the only method. An example will also win interest with older pupils if one helps to bring alive the living conditions or the spirit of the age of its origin or if one in a given situation points out the connection between folk and art music. Also the reproduction of a song through performance by the class should be full of variations. I suggest as possibilities: singing in unison in the class group; in groups where singers lead the class or with instrumental accompaniment; vocal part singing with or without instruments in chorus; the connecting of song and dance, or mimic-gesture presentation; and the combinations of these possibilities within a song. The reduction in the number of songs to be sung through seems to me important. These should be sung in cycles and can thus become a spiritual possession of each individual. Finally one must pay attention to the fact that folk music is not bound to the school room. It will come alive above all on outings,

excursions, camps, and school recreation centers. Also folklore contests between groups, classes, or schools will work out well, especially if several numbers are sung together.

III. The overlapping of cultural circles in art music is especially conspicuous as the names of Bach or the Viennese classicists show. I shall limit myself here to a few points concerning ways in which one can discuss works of art music in school. These are, I believe, generally valid considerations which are derived from the music of our own cultural circle.

A. What should be studied? My answer is: old and new music, in so far as it is still "living" or already recognized. The historical music of our cultural circle shows peaks that possess an especially great educational worth and awaken a sense for tradition. The contemporary music helps the student to understand the spirit of our times better. The existing quantity of important works demands a careful choice of the most important "key works", which may be considered as typical for a genre, form, period, or personality. The choice should also be full of variety. Instrumental and vocal music, absolute and program music, polyphonic and homophonic styles should be taken into consideration. With large works one can limit oneself to individual movements.

B. When should art music be studied in school? The answer: Fit the music to the age of the pupils. We know today that one can begin with this very early. In elementary school the children themselves play small models of art music, among others from Orff and Hindemith. An art song like Mozart's "Komm, lieber Mai" can be sung already by nine-year olds. As preparation for later successful work the children must be taken through a basic course of study of music and in easy steps should attain the basis for a perceptive point of view regarding music. The ten to fifteen year olds should be taken through the art music of their own culture in a systematic way built upon the knowledge of the most important rules of theory and form. The combination of word and music which makes the penetration into the musical content easier, is especially significant in this age group. Art songs like Schubert's "Heideröslein", ballades like "Prinz Eugen" by Loewe, and arias like "Schon eilet froh der Ackersmann" correspond quite well to the understanding of eleven and twelve year olds. With pupils thirteen years and older one can, along with further songs from the treasure of German Romanticism, go into the discussion of operettas and operas in the style of Mozart's "Enthführung" and Weber's "Freischütz". With pure instrumental music it is probably best if one begins with small examples of stylized dance music and program music. A study of form variation, as that of the fourth movement of the "forellenquintett" leads into the larger forms of the sonata or the fugue. Characteristic anecdotes and the biography of the composer, given fully later, awaken interest in his work. The pupil sixteen years or older should then be introduced to larger forms and major works, into the far-off music of the Middle Ages and of the early Baroque, and into the latest developments in contemporary music. Now music history can illuminate the meaning of the works under discussion through the evidence of contemporary research. The performance of original works of one's cultural circle in chorus and orchestra seems to me to be especially fruitful. The higher the quality of the work to be played the greater its educational influence will be. The teacher must therefore become acquainted in the course of his studies with those works which are suitable for school.

C. Finally the question of how one can introduce such music in a class should be briefly outlined:

1. The goal of all methods must be to awaken and maintain the interest of the pupil in a work in order to make possible a very deep understanding of it. The path leads from one's own music making, or, where that is not possible, from listening via an explanation and via the working through

(by the accomplishment of listening assignments) to the comprehension of musical continuity. The instruction should be presented in an objective manner free from all bias.

2. In vocal music we place worth on the student's learning gradually to express in words the mood content of the music, the relation of text, melody, and accompaniment and the effect of preludes, interludes, and postludes.

3. Small examples of instrumental music can first be interpreted in terms of feelings. The pedagogically fruitful question of "why" should be answered in terms of the music. The answer which at first is general should become more precise and be based upon musical facts which can be expressed objectively and correctly as the pupils become older.

4. The basis for a pupil's ability to give a well-founded answer lies in frequent playing, singing, or listening to some model themes or smaller sections which have been sought out for this purpose. The same work can be used in different age groups for different aspects.

5. Starting points for this are among others:

a) Directed impression of feeling. This method is especially appropriate for program music like R. Strauss' "Till Eulenspiegel", if the teacher explains the story without the music before the playing of the work. Also this way is possible if, as in Beethoven's "Fifth Symphony", there exists a connection between the personality of the composer and a work. The directing of attention to secondary features of a movement like instrumentation, tone color, sound impressions, or dynamics awakens interest with less talented or young pupils.

b) The method which we use most frequently begins with the form of a movement. We limit ourselves to the thorough treatment of several essential factors in a movement, such as theme, main motif, type of development, or contrapuntal work, so that the pupil can find his way from here, with more frequent listening, into the entire work of art. The giving of listening exercises like the characterization of a theme or the writing out of the formal development in simple graphic terms reenforces this method.

c) Further points of departure come about if one connects a work to other contemporary happenings. I name as examples: musical works and folk music from the Viennese classic period; the work as an expression of the spirit of the times in Beethoven's "Eroica"; or the work in connection with cultural history in Bach's Brandenburg concertos. Our pupils can also be appealed to by a comparison of interpretations of the same work by different interpreters. If the music of one's own cultural circle is made part of the individual in the manner discussed above, then the path into the broad field of international music is opened to him.

# How We Teach Japanese Children Our Traditional Musical Culture
# And How We Train Our Teachers For It

Nachiro Fukui

## 1. The Traditional Music in Japanese Society, and the Organization of Music Curriculum in School Education.

Japan has been rapidly absorbing Western civilization ever since about 100 years ago when it abolished its seclusion policy and started to associate with the Western countries. Music is no exception to this, and Western music has come to occupy an important place in the life of the Japanese people along with the traditional Japanese music. According to the survey made in 1955 by the National Broadcasting Corporation (known as NHK) the interest shown in each different type of music by Japanese out of the total number of people polled was revealed as follows:

| | |
|---|---|
| Traditional Japanese Music | 13.0% |
| Western Music (Classic) | 24.0% |
| Light Popular Music | 39.7% |
| Popular Songs, Folk Songs | 70.3% |

(In this chart, "popular songs" employ the Western style music, but are definitely based on Japanese melodies and emotions.)

These figures tell us all about the status of music in Japan. In other words, Japanese style dresses have become unusual in our life in Japan. Likewise, pure traditional Japanese music except Japanese folk songs has become a special type of music to us Japanese.

One of the reasons for this is that traditional Japanese music is being isolated from the Japanese people's life which is being westernized. Another reason is that music education in schools has, so far, been instrumental in creating the interest in Western music among the Japanese people.

Music education in Japanese schools has adopted from the very beginning the organization and methods of Western music, and the curriculum for music education in schools was based on the Western style of music.

### 2. Traditional Japanese Music in Japanese Music Education

Music as taught in Japanese schools is based on the Western style five line music notes, Western style musical instruments, and singing by solfège, and the materials being taught are as follows:

A. Materials for singing (based on current text books)

| Primary School | Composition by Japanese | Traditional Melodies | Composition by Foreigners |
|---|---|---|---|
| 1st Grade | 75.9% | 7.0% | 17.1% |
| 2nd Grade | 76.6 | 7.0 | 16.4 |
| 3rd Grade | 62.0 | 5.6 | 32.4 |
| 4th Grade | 44.3 | 11.4 | 44.3 |
| 5th Grade | 41.9 | 10.5 | 47.6 |
| 6th Grade | 35.0 | 11.7 | 53.3 |
| Total | 56.9 | 9.9 | 34.2 |
| Junior High School | | | |
| 1st Year | 22.4% | 4.5% | 73.1% |
| 2nd Year | 19.7 | 6.5 | 73.8 |
| 3rd Year | 39.6 | 6.2 | 54.2 |
| Total | 26.1 | 5.7 | 68.2 |

Namely in primary schools, 9.9% of songs sung are traditional Japanese folk songs and children's songs, and in junior high schools, 5.7% of the songs belong to this category. Compositions by Japanese composers are based on the Western style composition method, but naturally, many of them contain Japanese melodies and Japanese feelings. For example, in the major scale, materials lacking the fourth tone and the seventh tone would be the Japanese style melodies.

B. Types of Educational Materials for Music Education (phonograph records). The percentage of the traditional music among records for music appreciation.

Primary School

| | |
|---|---|
| 1st Grade | 12% |
| 2nd Grade | 11.1 |
| 3rd Grade | 11.1 |
| 4th Grade | 19.0 |
| 5th Grade | 8.7 |
| 6th Grade | 14.8 |

Junior High School

| | |
|---|---|
| 1st Year | 28.6% |
| 2nd Year | 28.0 |
| 3rd Year | 14.3 |

In other words, as shown above, in Japanese schools, more traditional Japanese music is being used in music appreciation lessons. And, of course, for this purpose, pictorial materials and photographs of Japanese musical instruments are shown with explanation by the teachers.

When Japanese children enter the school, they learn Japanese culture in music by singing songs or listening to the records of the traditional Japanese scale which has been handed down to us for ages, and there are no special teaching methods for traditional Japanese music, and the methods are the same as the one used in teaching Western melodies. Besides, there are creative singing games based on Japanese words and impromptu expression activities, and out of these are born the traditional scale music experiences. That is where the national languages and melodies have been naturally united into one.

At this point, one may have in his mind one question regarding the teaching of such music in schools. How would the children play traditional Japanese musical instruments? Most of the Japanese children do not play those traditional Japanese instruments but merely listen to their tone colors by means of phonograph records.

### 3. Traditional Music in Teacher Training

One of the problems Japanese music education is facing is that teachers do not know too much about the traditional Japanese music.

Music education at the teachers' colleges, like the music education in primary and junior high school, centers around Western music and most of those teachers' colleges only teach the history and the outline of Japanese music as knowledge.

Recently, however, some universities have not only taught courses emphasizing knowledge about the history of traditional music or the outline of such music, but also have started to teach how to play traditional instruments, and it is hoped that many universities will follow suit.

### 4. Problems in Traditional Music and Possible Solutions Thereof

Japanese music educators are not satisfied with the percentage of the traditional music being taught in schools. They are beginning to feel strongly that the quality and the amount of traditional music must be raised to a certain level.

It is to be noted that the following problems exist in incorporating the traditional music into a Western music organization:

A. Traditional Japanese music is so delicate in its melody movement and rhythm that it can hardly be recorded on the five line music.

B. Traditional Japanese music grew up with the traditional instruments and therefore is unsuitable to play with the Western instruments.

C. Traditional Japanese music was closely connected with the life of ancient Japan, and such a life has not been changed much since then, and therefore, such music is isolated from the life of today's Japanese people. (For example, lyrics.)

In other words, if we were to adopt traditional music in the strict sense into school music education, there is no other way but to let the students appreciate it by means of phonograph records, movies and TV programs. To further this trend, it is necessary for us to collect and organize the traditional music remaining in various parts of Japan, and then select something out of it which might be suitable for the schools.

Furthermore, in order for children to participate in traditional music as part of the music education in schools we need:

(1) To arrange traditional melodies such as folk song melodies so as to be adaptable to the Western style of performance.

(2) To compose entirely new music based on traditional scale and rhythm.

To achieve all these, it is better not to be preoccupied with the Western style harmony or composition methods.

# Music Education in African Schools

## A Review of the Position in Ghana

J. H. Kwabena Nketia

The organization of musical instruction by institutional methods of the classroom poses peculiar problems for the teacher in Ghana, and indeed many countries in Subsaharan Africa.

As music is traditionally practiced in African communities as an integral part of social life, there is a danger that musical activities in the classroom--an artificially created musical situation--may be unrelated to experience in society. There is a danger that the teacher might treat music merely as an object if instruction rather than as something vital, alive and part of experience.

It is the responsibility of the teacher, therefore, to make music live even under classroom conditions. It is his responsibility to foster and maintain the spontaneity characteristic of music making in Africa, to encourage and develop creative performance (including improvisation), to foster the virtues of oral tradition (including the development of good ears and musical memory) while paying attention to the acquisition of new musical knowledge and techniques. He must of course never lose sight of the educational ends of his activities in the classroom, but it is his duty to organize systematic instruction in all fields of music in such a way as to enhance and not hinder the cultivation of love for music so characteristic of the African way of life.

There are many problems that must be tackled if the teacher of music in African schools is to fulfill such expectations. The most pressing of these are those arising out of the cross-cultural situation in which Africa now finds itself, and which tends to give undue prestige or importance to elements of foreign cultures at the expense of corresponding indigenous forms. This is particularly noticeable in music education, for before the advent of Western education in Africa (introduced largely by missionaries, traders, and colonial governments), the classroom situation did not exist. Music was a living expression and the child learned the music of his culture in much the same way as he learned his language--from the mother, the home, the community, from the total social and cultural environment. Music was not a theoretical subject. It was something in which one actively participated. One learned about or absorbed its procedures in the course of making it. It was an avenue of expression, a particular form of experience with varied aims and purposes.

Formal schools of music similarly did not exist anywhere in Subsaharan Africa as far as we know. There were systems of apprenticeship which offered a basis for this and which required periods of attachment to master drummers and other instrumentalists. There were various methods of helping the individual to acquire his musical skills and knowledge of repertoire. There were nonsense syllables, phrases and sentences for helping the child to learn to play particular rhythm patterns. However, individual instruction where given, was largely unsystematic, and the process of musical education, like other forms of enculturation, relied more on slow absorption, on learning through participation and exposure to musical situations rather than on formal systematic teaching and training. For the objectives of traditional education in music were,

1. To enable the individual to enjoy the music of his culture, and more particularly the music of the social groups with which he was progressively identified by virtue of his sex, age, kinship affiliations or membership of voluntary associations.

2. To enable the individual to participate actively in music as a form of social activity or community expression.

3. To fit particular individuals for the special musical roles they had to assume in society or the particular musical duties they had to perform as praise singers, wives of potentates, servants of the court, etc. For example, among the Dagbani of Ghana, drummers of the hourglass shaped drum (a double-headed membranophone) are court musicians and praise singers. Dagbani custom makes it obligatory for the drummer's son to learn the art from him so that he can take his father's place when he is too old to play, or when he dies. A drummer's daughter, not being herself eligible for this office, must send one of her sons to be trained for this purpose. This obligation is enforced by supernatural sanctions and one can only absolve oneself from it by following certain counter ritual procedures.

Among the Ankile of Uganda, the king's praise singers are young men recruited from the son~~g~~s of the prominent men in the kingdom, and have to be taught their art. The principal musicians of the court, however, are recruited from a particular district of Uganda, the Koki district, from among those who have learnt to play the Baganda flute.

In addition to fitting individuals for obligatory musical roles, the objectives of traditional musical education sometimes included the idea of giving the individual in musical families the basis for a limited professional or economic use of music. On the whole, however, traditional African societies encouraged the use of musical skills and knowledge for leadership, for service to the community, rather than their use in the competitive economic struggle. Emphasis was laid on the acquisition of musical knowledge as part of the processes by which the individual was integrated into his culture and society. People were not educated for music. On the contrary, often music served as a basis for education. It served as a means of teaching the values of the society, as an avenue for literary expression, and as a means of social cohesion. Indeed the musician combined several areas of special knowledge. When he functioned as a praise singer, he was expected to be a chronicler, to show a good knowledge of traditional history as well as a general awareness of the customs and institutions of his society. He was expected to show a good command of language,to possess the ability to use the traditional store of proverbs and maxims of his society, and to have the knack of saying the right things in his songs at the right moment.

African kings and potentates are known to expect a little more from their musicians in addition to their music. Until the close of the nineteenth century, the musicians of the court of the king of the Ashanti of Ghana were the king's traders. Some of them were also expected to keep the house of the wives of the king in repair. In addition to their musical duties, the praise singers of the king of Ankile of Uganda similarly were expected to amuse the king by wrestling and to follow him whever he went hunting.

Naturally the material used for educating the African musician, informal and unsystematic as it was, was traditional music together with related cultural traditions, including oral literature. The advent of missionary and colonial education brought with it a new concept of musical education along with a new set of objectives based on a new music of an entirely different kind with no roots in the culture of the people.

For the missionary and the colonial government, education was largely a tool of social change and music education was simply one aspect of this. Colonial governments set up police and military bands in accordance with the practice of their home countries. The purpose of these bands was not really to enrich the musical life of the countries in which they were established. Apart from the limited military use of such bands, there was also the need for music for official garden parties, entertainment for government officials, business men and traders from overseas who understood nothing but Western music and who, therefore, found the music of Africa intolerable, or at best "more pleasant to the eyes than to the ears."

In Ghana these bands have a long tradition. In the early decades of the nineteenth century, such bands consisting of African players accompanied the troops that took part in the battles fought between the Ashanti and the British. During one such battle which took place in 1824, a British general is reported to have ordered bugles to be sounded in reply to the royal trumpet music which came from the Ashanti camp. The British national anthem was played to show the Ashanti the source of the authority of the attacking British force. But the Ashanti, interpreting this music differently went on the offensive, defeated the Royal African Corps and captured its British general.

Military and police bands have survived in independent Africa, and their members are still taught to play Western music, this time not for the entertainment of colonial governments but for the entertainment of African presidents and prime ministers, besides performing for "march-pasts", inspection of guards of honour and so on.

When we turn to the Christian church which was for many years responsible for classroom musical activities, we find that its objectives of musical education did not coincide with those of traditional African societies. They were geared to the musical require ments of Christian worship (and worship meant the singing of Western hymns and antehms) and the religious and social life of Christian converts. There were associated musical types which were introduced by the churches: music of the mass, the oratorio, the cantata became as much a part of the Christian musical culture in Subsaharan Africa as the Western hymn. And this was the culture of the educated African, and to a limited extent the culture of Christian converts who were, until recently, deliberately isolated from the music and cultures of their own peoples.

Educators in mission schools, and more particularly in teacher training colleges and secondary schools, not only sought to fulfill these objectives but also to enlarge their application. Musical appreciation became an important subject of the school curriculum and Gilbert and Sullivan offered an opening for new musical adventures. A trend towards literacy in music and indeed towards the reproduction of the entire music curriculum of the West steadily gained ground. Whatever was the current fashion in music education in England--whether it was the movable doh, or teaching musical appreciation by means of gramophone records--was also tried by "progressive" music educators in Africa.

The result of this process is still evident in many schools in Ghana. The teaching of Western music, or the organization of musical activities in primary schools based on Western music and concepts of music education still have a stronghold in the educational system. The Associated Board of the Royal Schools of Music, London, conducts musical examinations in a number of African countries. They have candidates in Ghanaian secondary schools, as well as a number of private candidates who do not always have easy access to the pieces prescribed for sections of the examination. Even now, nobody can hope to pass his school certificate music examination unless he is well grounded in Western music.

This then is the cross-cultural situation in which the music teacher in Africa finds himself. Nationalism and a growing awareness of African cultural values are beginning not only to question this situation but to alter it. However, the progress made so far is not substantial, for there are many problems to be solved. So long as the school certificate music syllabus remains Western oriented, the music teacher who must prepare his students for this examination cannot ignore it no matter what he feels about teaching African music. It appears, therefore, that one of the first problems to be tackled is the creation of new syllabuses which would bridge the musical gap between the educated African and his indigenous cultural environment, between music in schools and music in community life, and which would make the music of Africa their starting point.

In 1959 the Ministry of Education of the Government of Ghana took the first major step in this direction in the field of elementary school music education. A new syllabus entitled Music Syllabus for Primary Schools (that is, the first six years of elementary education) was published. It was a break-through only in the sense that it attempted to bring African material into the activities of the classroom alongside the Western music. Henceforth the singing of African songs, drumming, and dancing hitherto frowned upon by the churches which controlled most of the schools of the country, were to be officially encouraged. And this has remained the basis of musical activities in Ghanaian primary schools up to the present time.

Although the new syllabus is transitional and by no means satisfactory in all respects, it may be of interest to look at the provision it makes for a new approach to music education. The work for each class is divided into four sections.

One section is devoted to singing. Under this, two groups of songs are listed as examples of what teachers might teach. One group is described as "Ghanaian songs," and the other "English songs". For Primary One (first grade), the English songs listed are: Ding Dong Bell, Baa Baa Black Sheep, Mulberry Bush. For Primary Two, we have Little Jack Horner, Polly Put the Kettle On, *I Had a Little Nut Tree*. The songs listed for Primary Three are *I Saw Three Ships*, *O Dear What Can the Matter Be*, *Little Boy Blue*, etc. Strangely enough , all these songs are intended to be learnt, sung and enjoyed by school children whose mother tongue is not English. This section of the syllabus, therefore, leaves much to be desired.

The second section of the syllabus is devoted to *theory*, including notation and sight reading. Aspects of this are included in the syllabus for each year in the hope that musical literacy will be established, at least on an elementary basis, by the end of the sixth and final year of the primary school course.

The third section is devoted to *rhythmic movement* and includes simple natural movements, games, action songs and dances. The main problem here is the integration of this section with the preceding sections. On this the syllabus does not provide clear directions.

The fourth section is devoted to *appreciation*. Emphasis is laid not only on the use of the gramophone but also on live performances including performances by traditional groups to be invited from time to time to the school as well as concerts by the children themselves.

There are notes for the teacher on methods of teaching songs, voice production, the teaching of notation, and the organization of percussion bands.

It will be evident from the foregoing that while the new syllabus meets a pressing demand for reform as well as a guide for teachers, it does not go far enough, for its conception of music education and curriculum organization is based on European, or more specifically British models, with the results that the realities of the African situation are not fully met. The author of the syllabus finds it helpful to tell the teacher when discussing percussion bands that "instruments made of the standard type are available from Boosey and Hawkes". Also that there is "plenty of published material obtainable from music firms" in England, while almost all the recommended "Background Books for Teachers" are books written by or used by British music educators. Fifteen of the eighteen recommended "Songbooks for Primary Schools" are English song books.

The provision of a syllabus thus offers only a partial solution to the problem of organizing musical activities in the classroom. To be worthwhile, it must be preceded by a search for a clear definition of aims and objectives so that music education in post-colonial Africa does not continue as a mere extension of missionary or colonial educational aims but something based on how contemporary Africans see music education in relation to their society, remembering that music education can be at once an instrument of change and a means of fostering and preserving the musical values of a culture. The position of Western music *vis-à-vis* the music of Africa must now be reversed, at least in primary schools, so that the music of Africa--the music of the child's home environment--is made the starting point of music education. Secondly, music syllabuses, however well conceived they may be, must be backed by the right kind of training of those whose duty it is to teach music in schools. Primary school music teaching in Africa will continue for a long time to be taught like all other subjects by non-specialists as a subject on the timetable. Hence, music education in teacher training colleges must be given the proper attention it deserves.

Thirdly, the music syllabus must be backed by the provision of the proper kind of material. It is not enough to indicate that African folk songs should be taught. The songs must be available in a carefully graded form. In Africa this means not only field collections of music but also the proper study of such material by ethnomusicological methods. Ethnomusicology can be the handmaid of music education.

Fourthly, the music syllabus must be based on sound pedagogic principles. These should not be merely principles based on Western practice but principles based on:

a. Awareness of the African approach to music, and in particular the musical procedures that are applied in African music.

b. An understanding of the structure of African music and the learning processes that it requires.

c. A knowledge of the psychology of African music, in particular a knowledge of the musical background of the pre-school child in different African environments, rural and urban, the level and extent of his capacity for discrimination in pitch, rhythm etc.

These principles should provide the basis for syllabuses or for working out detailed teaching programs based on such syllabuses.

In many of these areas, the music teacher in Africa is greatly handicapped. His problems are aggravated by the fact that he has no indigenous tradition of music pedagogy of a systematic nature to guide him. His own upbringing may not help him either, for more often than not, he is himself a product of acculturation and his training may show a bias of a type which it may now be his task to eradicate from the educational system.

Moreover, the material with which he has to work is not always ready at hand. If he has to teach African folk songs, he must search for his own material and learn to sing the songs himself. If he has to teach African musical instruments which he has never learnt to play himself, he must now face the task of learning to do so. In such a situation, Western music provides an easy way out for the unadventurous or unimaginative teacher, though not for the children; nor does it further the cause of African music education to seek such a solution.

There is also the larger question of cultivating a broad outlook in music or of widening one's horizon to include the music of other cultures. Here two kinds of problems require attention. The first is the existence of different African singing styles, scales, etc., which in Ghana, for example, separate the music of the Ewe from that of the Akan or the Dagbani, the Konkomba, etc. As each ethnic group has a musical peculiarity of its own, the school child of contemporary Ghana must be given the opportunity of enlarging his musical experience at some stage from the musical heritage of other African peoples.

The second problem concerns the use of non-African music in the music education program designed for African children. As Africa stands at the confluence of musical cultures, both Islamic and Western traditions, including both art and popular music, are found in varying forms in urban and rural areas. While there is a need to restore the proper place due to traditional African music in music education, the teacher cannot afford to be insular in his approach. Nor can he ignore the modern trend towards "bi-musicality". But he can only introduce non-African music successfully into his teaching program without confusing his objectives, if he has first consolidated the child's musical experience of his indigenous musical cultures. This is why it is so important to make African music his starting point so that the child can have a cultural foundation on which to build other musical experiences.

In Ghana the structure for implementing all these or for working out solutions to problems already exists. Music is one of the subjects taught in teacher training colleges to students. This is done for the sake of the student's own liberal education and the music lessons that they will have to take when they qualify as teachers who have to teach practically all subjects in the curriculum.

Secondly there is a special teacher training college for training specialist teachers in either physical education, art and craft, housecraft or music. The general classroom teacher with aptitude for music can go to this training college for two to four years of intensive training in music up to diploma level. On completion of his training he may be posted to a teacher training college or a secondary school.

Thirdly there is the School of Music and Drama of the University of Ghana which offers diploma courses in music as well as the Institute of African Studies of the same University which runs a two-year course in ethnomusicology taken so far by teachers who already possess diplomas in music. These two institutions which work closely together are turning out not only trained musicians but also much needed African material which can be adapted in the near future for school use.

There are indications that similar institution for implementing music education programs already exist or are in the process of being created in other African countries--in Nigeria, Uganda, Kenya and Sierra Leone.

What is needed both in Ghana and other African countries is a new orientation, an overhaul of the music education program in schools in new African centered ways. The difficulties to be faced are great but the opportunities for new adventures in music education are also great and challenging. And this applies not only to Ministries of Education and Heads of music schools, and their staff who have made a beginning in reforming their own programs, but also to the ordinary classroom teacher, for ultimately everything rests on him. If he lacks initiative he can fill the hour with activities devised for children in other cultures without pausing to consider how relevant they may be. If he is imaginative and sufficiently creative, he will face all these problems boldly, and the musical activities of his classroom will show vigor, vitality and a sense of direction.

In the present circumstances it is not only how such a teacher functions in the classroom that is important but the preparation that be brings with him into it--the quality of his training, the attitudes he has to his work, the kind of music that he has studied himself, his willingness to learn, or to search for the right material, or the interest that he takes in the work of the musicologist. He can make use of the result of this research where appropriate, draw on the resulting collection of songs for his teaching material or for information that he needs to give as background to the African songs that he has to teach in class. However competent he may be as a teacher he must not, in the present circumstances underrate the value of working in close collaboration with the musicologist, for in the African field, music education and ethnomusicology cannot afford to live apart if the gap between music in the classroom and music in the community life is to be bridged.

# Folk Dances in Israel

Emanuel Amiran-Pougatchov

The coming into being of a "way of life" in the new-old homeland for the tribes and tribes flowing into the country in wave after wave from all corners of the world must, by its nature, be very complicated, and even, at first glance, seem a very strange and unusual manifestation. The land of Israel has become a magnet, drawing its sons, who, though they were exiled for hundreds of years, never for a moment forgot her--through all the bitter years of their exile, they kept her spirit alive within them as if they had just left her. This unique phenomenon must necessarily leave its mark on the rebirth of the nation.

To those nations whom Fate was good enough not to force to wander from their lands, it may perhaps be difficult to feel, but they can surely comprehend.

A nation such as ours that was accustomed to sing much, play much, and dance much, both in holiday ceremonies and in the Temple, or just as an accompaniment to their work in field or town,--such a nation was obliged by cruel external forces to sever all connections with joy in life and creativity, to dissolve into small groups and disperse all over the globe; to live for hundreds of years with no contact or communication with their brothers in religion and spirit, and to bear the burden of a life of servitude and abasement which no other nation in the world has ever suffered.

These circumstances are well known and need not be elaborated any further. But the point was mentioned because it is essential to an understanding of the renaissance which is taking place at present in substance and in spirit.

The return to a life of agriculture and industry--to a life of physical labor of all kinds, in city and villages--injected new blood, a new spirit, into the builders of the homeland. Whether they came from European cultural backgrounds or Oriental backgrounds, as soon as their feet touched the new soil, the newcomers immediately felt that the era had arrived for a new kind of life that needed other experiences and other melodies. Instinctively, it was clear to them that it would be different from what they had been accustomed to. Force of habit and nostalgia for the countries they came from (it is difficult to be weaned from traditions and experiences rooted in childhood) notwithstanding, they began to adjust to the new lines of character, new ways of life, and taste, which gradually changed their previous guise.

Of course, it was the creative artists who were the pioneers in sensing the "new" or newly-created in the light of ancient traditions; in the light of the sun-drenched landscape; in the light of scenes of the country familiar and loved from a study of the Bible; in the light of the language reborn and being quickly enriched with new expressions; in the light of the modern reality.

Writers, poets, painters and sculptors, artists of the theater and dance, and of course, the musicians--all these, whether professional or amateur to whatever degree--were the first to feel the dissonance between what they had brought with them and the new way of life that had come into being. And here again, either intuitively or consciously, they realized the need to bridge the chasm, and to stitch the rent that Time had torn in the nation. There was and still is the feeling that the gap of time lost must be filled as rapidly as possible, and new links must be found to repair the chain that was torn.

There has burst forth a forceful stream of new expressions, new melos, new color, and new movement. And so although to an outsider who does not delve deeply into the matter it may seem artificial, synthetic, and calculated, it is not so. It appears as if the folk treasury was hidden in the keeps of exiled souls, and was passed on from generation to generation just awaiting the day when it could be unearthed and revealed to the light of day to be enjoyed. So it was in poetry and prose, so it was in music and dance, and so it was in everything.

And since our subject is folk dance, let us concentrate on this.

In the 1920's and 30's the need arose to express the joy of building the country in a forceful dance. This dancing started spontaneously, usually in the evening after a hard day's labor, by the people in the villages and kibbutzim, by the road-pavers, by the building workers in the city. It is difficult to understand today how these workers had the physical strength to endure the effort; sometimes the dances continued all night without a break and almost merged with the next working day.

The principal dance in the string of first dances was and remains today--though not to the same extent--the Hora. This dance is an imported product, even to its name, but it quickly became naturalized, developed an individuality, and feels itself to be a native product. It is danced in a perpetual circle: a few simple steps; arms outstretched grasping neighboring shoulders. It is an aggressive dance, syncopated and stressed, as if to burst the chains and free itself from the bound feet of generations. Musically, there is a very interesting fact: The many composers who wrote dozens of melodies for this dance (including the writer) wrote their melodies in 4/4 time, paying no attention to the fact that the movement of the feet is in 6/4 time! Interestingly, too, the dancers do not even notice this discrepancy--to this very day! Apparently, the twelve beats of the three measures of music equalize the twice-six of the dance steps, and this total appeases the conflict during the dance. And perhaps therein lies its magic.

Gradually, the general settling-in and taking root in the country has had a calming effect on the flaming spirits of the early pioneers, and the dance, too, has begun to express peacefulness and calm. In this respect, in my opinion, a very strong influence was that of the Yemenite melodies whose syncopation is not so aggressive. Thus there have appeared more and more melodies with a steady, even rhythm of simple quarters, eighths, and halves. And so were born many dances of stately mien.

But on the other hand, dances have become much more complicated choreographically, sometimes even too much so. This is the fault of some ambitious choreographers who wanted to give their folk dances more artistic and more impressive forms. The result is that the body movements and even those for the feet and hands in many dances are now almost suited only for the young and very talented dancers. This deviation is being felt, and once again we are in search of simpler and more modest folk dance forms. It is difficult to describe dances; they have to be seen and judged from their appearance.

To conclude: Today, of about 130 dances that are in vogue, there are about sixty per cent with an Oriental influence, mainly Yemenite, and the influence of the Arab and Druze "debka", and the rest show the influences of various European folk dances.

The young Israeli dancers also dance and enjoy international folk dances. The "sabras" (literally, fruit of the cactus plant. Native Israeli youngsters are so-called as they are presumably like that fruit: prickly on the outside, sweet, inside.) like to dance the Hassidic dances that their grandfathers danced in the Diaspora in eastern Europe. The wedding dance, "Sherele" (the scissors) is the best known and danced.

The initiators and creators of folk dances, who at first created their dances spontaneously, in 1944 organized (at the time of the first large folk-dance festival at Dalia) for the purpose of giving direction and guidance to folk dancers and folk dance instructors, and to influence composers to write suitable music, and choreographers to create new dances.

They then undertook the training of instructors of folk dance, and there was formed a special division within the Cultural Department of the Executive of the Labor Federation of Israel (Histadruth). Here are a few figures: There are thirteen instruction centers (ulpanim) with a course of study in a three-hour class once a week for a period of two years. In this course, the student learns: the dances themselves; how to teach a dance; music theory; lectures on art, style, and folk-lore; and time is devoted to sylization of authentic dances.

There are 900 instructors who have finished these courses and continue their activities. There are hundreds of folk-dance groups in high schools, elementary schools, and in youth clubs. Activity is at its height preceding holidays, preparing for celebrations. Even in kindergarten simple folk dances are introduced.

Some towns hold contests to judge the achievements of their art and dance groups.

The special division mentioned above organizes regional dance gatherings at which about two hundred dancers participate--in the Valley of Jezreel, the Galillee, the South, etc. From time to time courses are held to prepare for special events or holidays, such as the harvest festival, planting, Independence Day, etc.

We have learned from experience that the creations that are so-called products of artistic laboratories, if they are based on natural and true foundations, soon become the true national property. Like a life-giving injection into the body is dissolved into the bloodstream and has a beneficial influence on its health, so this cultural "product" can be absorbed into the bloodstream of the nation and flow naturally to fructify its spirit.

# Preparing the Teacher for Handling the Music of Non-Western Traditions

William P. Malm

I have been asked to comment on our program of world music cultures at The University of Michigan and on the problem of preparing teachers for using non-Western music in general. Let me first say that we have no special program designed specifically with the educator in mind. However, we have a one year survey of music cultures of the world plus a methodology course in ethnomusicology on the graduate level which, I believe, would serve the needs of the educator rather well. The survey might be called a worldwide music appreciation course liberally salted with nomenclature and attitudes of the field of ethnomusicology. The lectures are supplemented by weekly listening to tapes so that a student completing the two semester sequence would have at least some aural acquaintance with the major folk and art music traditions of the world as well as a technical vocabulary with which to speak about them. Such courses fit well within the time limits and course requirements of most general education majors. For those interested in a deeper involvement in the field the pro-seminar in ethnomusicology gives an opportunity to read and discuss the major approaches to non-Western music studies as well as obtain practical experience in transcription, analysis, tone measurement, and the handling of field and laboratory equipment.

Beyond these courses, The University of Michigan, like many of its sister institutions, offers opportunities for actual performance experience in non-Western traditions through so-called study groups which meet after hours as non-credit, extra-curricular organizations. Presently at Michigan, performance opportunities are found in two Japanese music groups, one Indian group, and in a Javanese gamelan. The degree to which such study groups can be valuable to the work of educators hinges, I believe, on the attitude of the person who is experiencing such an activity. This problem of attitudes brings me to the more general and essential aspect of this paper.

The most fundamental attitude we attempt to impart to our students is that music is not an international language. A view of the total of world music reveals a large number of equally logical but different systems, many of which are as different from each other as they may be from the more familiar Western system. Some aspects of a given non-Western system may, in fact, have a closer affinity to Western music than they do to traditions with closer historical and geographical connections. For example, the ancient Chinese tone system based on twelve untempered half steps to the octave, along with its concomitant "Pythagorian" comma is more parallel to the Greco-Western system than to the geographically intermediate traditions of India and the Near East with their multiple divisions to the octave. By the same token, the complex Indian scalar-melody form called the raga and its resultant musical tradition of guided improvisation has absolutely nothing in common with the Japanese relatively simple two scale tone system and interest in accurate reproductions of set musical compositions. The latter is much more akin in these respects to Western art music of the eighteenth and nineteenth centuries than to the world of Indian music with which it has more ancient historical connections.

In a word, we simply cannot teach one worldism in music because it won't work. Playing music from around world on the piano and "properly" harmonized is not going to help us understand one thing about the music of the non-Western world except perhaps the fact that some foreign tunes can be westernized so as to lose their original flavor almost entirely. Rather we can seek to introduce into our teachers an aural flexibility which will enable them to hear each music in terms of its own special logic and then, hopefully, impart some of this logic into their students when the opportunity arises.

At this point we come to the sticky question of how the teacher applies his knowledge of non-Western music in a room equipped with a piano, an auto-harp, western publications of "world" songbooks, and a record player. My answer to this question begins with the last item, the phonograph. Find a record of a native performance and teach the children aurally instead of from notation. In this way they can pick up the tone quality, intonation, and nuance of a non-Western melody by the most efficient and direct method known, rote learning. Experiments mentioned earlier in this conference have proved that children can imitate almost any sound if properly motivated to do so. Those of us who are parents of young children can certainly add data in support of this contention. I need only recall one of my own daughters who, while attending a Japanese nursery school at the age of three, was able to sing "Mary Had a Little Lamb" with a solid American midwestern accent and also reproduce "Usagi" in an authentic Tokyo style which even included involuntary mouth and head gestures. The classroom teacher can hardly hope for such authenticity unless we rise someday to the use of video tapes. However, there are a sufficient number of commerical records of non-Western music available today to supplant all our relatively unsuccessful attempts to reproduce foreign musics from a Western oriented graphic notation. Through their use we can give our children direct aural experience with authentic non-Western sounds.

We mentioned earlier the use of performance groups in our university programs. They bring to mind an equally important question of what one does when one wants to deal not just with single line vocal music but with more complex and, perhaps, more typical larger ensembles. Obviously there is no public school system in the world which can have on hand sufficient native instruments to make a Japanese kabuki or Javanese gamelan orchestra any more than they can hope to reproduce a western symphonic ensemble in the classroom. Not only is such an idea a logistic impossibility but it is also musically inane.

I think few of us would presume that we could hand out violins, violas, and flutes to children, and within the time devoted to music in the public schools, train them to play a Mozart symphony. How much more presumptuous it would be to expect children to perform instrumentally in a foreign tradition. Along this same line I must add that I cannot agree with earlier suggestions in this conference that we modernize our instrumental program in the upper grades by forming jazz bands, stage bands, and other "kid-oriented" ensembles. By the time teachers were trained and instruments purchased the particular style decided upon by the educators would be out of fashion among the students. In addition, the students might not appreciate the attempts of the adult world to invade their private musical grounds.

By now it should be obvious that I view the problem of non-Western instrumental music very differently than I do the teaching of foreign vocal traditions. I think the only practical use of these instrumental traditions is to teach different principles of organizing music. Thus, instead of attempting to reproduce the "authentic" sounds as we sought in vocal music we should use whatever resources we have at hand to teach our children how music can be put together in some perfectly logical and satisfying means without the use of such Western time-honored elements as harmony. Let me illustrate. Let us say that you would like your students to understand the principles underlying the music of the Javanese gamelan orchestra, a group of some forty metalophones, gongs, and drums which may also include a string, flutes, and a chorus. We have to begin with the presumption that the teacher understands that there is a basic tune being played slowly over which layers of elaboration are being constructed while the forward progress of the music is being impelled by a set of interpunctuating gongs which form what has been called a colotomic structure.

Now the colotomic structure is a principle not exploited in the West. How do we get our children to understand its meaning and its power? First, we ought to define it. A colotomic structure is any structure which marks off music in temporal (time) units by the entrance of specific instruments in a specific order at a specific time. Next we illustrate it. In many gamelans it is played by four gongs. The smallest is called the ketuk because it goes "ketuk". Pick out a group of children to be ketuks and have them say a short snappy "ketuk". In a standard Javanese tune the ketuk would play on the odd beats so that in a sixteen beat structure they would play on 1, 3, 5, 7, 9, 11, 13, and 15. The next larger knobbed gong is the kenong. Have a group of children make a slightly longer sound "kenong". The "kenong" places the "nong" on beats 4, 8, 12, and 16. Next comes the hanging gong, the kempul to which the boys can give a nice ringing sound by saying "kempul" on beats 6, 10, and 14. Finally, we need a group of stalwarts to boom out a deep "gong" on 16 when the big gong is to be played. Put them all together and you have a colotomic structure. Show them how beat 2 is silent to give the music a forward thrust at the very beginning. Note how the children begin to anticipate the entrance of the next instrument for when they begin to anticipate or predict what is happening in music they are suddenly aware that the music is indeed moving forward in time, driven by a force just as artificial and just as effective as chord progressions in Western music.

If you are brave, add a sixteen bar tune (preferably Javanese) and perhaps some simple elaborations above that to create the overall effect of the entire ensemble. When you have finished you will have completely perverted the proper sound and tone system of Javanese music BUT perhaps your children will understand through personal experience that music can be put together in different but equally logical ways. For me, this gain is worth the sacrifice, especially when other modes of authenticity can be gained more economically and immediately through the medium of vocal music. Hopefully a combination of these two techniques will be found to be effective given the limits of time and energy in any music education program. Either technique would certainly be a step beyond the existent songbooks.

In one way I have wandered from my subject since I was supposed to speak about preparing the teacher rather than to suggest ways of handling the students. However, the suggestions and examples I have used in this short presentation may show you that my primary goals in preparing the teacher are to give him a general aural experience in non-Western music, provide him with a vocabulary with which he can speak about non-Western concepts of music to Western students, and instill in him a musical flexibility which will allow him to listen to and enjoy each music of the world in terms of its own logic and beauty. I am fond of saying that I like to create soft-headed people whose skulls are malleable and capable of receiving new information and taking on new positions and attitudes rather than being iron clad and impenetrable. I am hopeful that creative music teachers will find the minds and ears of children equally flexible as they seek to introduce into the classrooms more of the strange and beautiful dialects of that non-international language called music.

# Teaching a Music Teacher to Use the Music of Other Cultures Than His Own

Elizabeth May

I should like to rise and go
Where the golden apples grow;-
Where below another aky
Parrot islands anchored lie,
And, watched by cockatoos and goats,
Lonely Crusoes building boats;-
Where in sunshine reaching out
Eastern cities, miles about,
Are with mosque and minaret
Among sandy gardens set,
And the rich goods from near and far
Hang for sale in the bazaar; - ...
Where are forests, hot as fire,
Wide as England, tall as a spire,
Full of apes and cocoa-nuts
And the Negro hunters' huts; -
(Stevenson 1906)

In the nineteenth century Stevenson's musical images conjured visions of faraway lands for children--and adults too. In the twentieth century we are looking for more precise, though perhaps not more beautiful means of introducing children to other cultures than their own in a world in which we must increase our mutual understanding. As musicians of course the means we consider is music.

How do music teachers learn to use the music of other cultures than their own? The easiest answer is to say that they should take a college or university survey course in ethnomusicology, follow it up by specialized study of techniques of recording and transcription and of the music and general living pattern of one or two cultures, climaxing in visits to the countries concerned. This kind of training is increasingly possible with the rapidly mounting interest in ethnomusicology in institutions of higher education around the world and the availability of scholarships and research grants, but problems of location, time and money can make such a solution impossible for many people, who must then simply become opportunists, learning and finding wherever they can.

At the University of Hawaii there has been for the past several summers a course for teachers on music and dance of the Pacific area suitable for use in schools. More courses on music of other cultures for teachers of children are needed, and will materialize, I am sure. There are already beginnings. Such a course should be taught by an ethnomusicologist. It should, in my opinion, survey the music of probably not more than three or four cultures, stressing those whose music is most accessible to members of the class. Mode, structure, and forms should be described as simply as possible. Typical songs should be taught, and the most characteristic instruments actually presented. The students should master elementary techniques of playing them. They should have the opportunity to try a Javanese Saron, an African mbira, a didjeridu or a samisen. There is no substitute for performance of a music in learning to understand it. Also children delight in exotic instruments and play them easily. Then the class needs to learn the role of the music in a culture, its relation to living and dying. They need information on the art, mythology, history and mores of the people. They should be supplied with bibliographies of resource material for further study, including songs, dance, instruments, filmstrips, films, literature, history, and general culture.

If there is no introductory or specially designed course in music of other cultures within reach, there are books available to everyone: (I am sorry to refer only to those in English) Mantle Hood's "Music, the Unknown" (Hood 1963), Bruno Nettl's Theory and Method in Ethnomusicology (Nettl 1964) and Folk and Traditional Music of the Western Continents (Nettl 1965) and Alan Merriam's The Anthropology of Music (Merriam 1964), William Malm's Music Cultures of the Pacific, the Near East, and Asia (Malm to be published). There are many record series of authentic music of other cultures, of which the UNESCO recordings, Ethnic Folkways, and the Columbia World Library of Folk and Primitive Music are a few. Most of these records are accompanied by descriptive brochures written by experts. The magazine Ethnomusicology, published three times a year, keeps one abreast of current research, books, and records. None of these is too difficult for the intelligent amateur, and beginning with the elementary school level, a wise teacher is best fortified with solid knowledge.

Also, in the United States, Australia, England (to name areas where my knowledge is certain), and undoubtedly in many other countries, there are not infrequent television programs on other cultures. There are superb traveling performance groups such as the Kabuki actors and musicians, the Gagaku orchestra, and the Bunraku puppets from Japan; the Ballet Mexico Folklorico; the Africa Dances Ballet Company, which visited Australia last year; the Philippine Bayanihan Dancers; and a gamelan orchestra from Bali.

Some of these groups may be slightly jazzed up for the footlights, but they are basically authentic. At the performance there are often informative brochures and recordings for sale.

I doubt that there are many communities anywhere where a little scratching will not bring the sounds of another culture to the surface. People far from their homelands cling to their own customs and music for a time, and all over the world they are moving. Los Angeles, where I live, is a gold mine in this respect. There are many minority groups, among whom perhaps the Japanese and Mexican are the most colorful.

In the Japanese Buddhist temple festivals one may see *karate*, the tea ceremony, bonsai trees, flower arrangements, and *sumi-e* painting, and hear at least the *koto*. In an East Los Angeles temple of the Tenrikyo sect, the instruments of the ancient *gagaku* music are played as part of their ritual. The performers kindly gave instruction to a group of students from U. C. L. A. a few years ago. In college classes I have been successful in finding koto players among young American-Japanese once they were sure of my genuine interest and support. The father of one student lent me an extraordinary collection of recordings of *shakuhachi* music.

Los Angeles has the largest urban Mexican population outside of Mexico City. The most colorful Mexican festival with which I am familiar is of course the *Posadas*, which marks the traditional nine-day pilgrimage of Mary and Joseph seeking shelter for the birth of the Christ child. The touching religious section is followed by a gay fiesta with dancing, singing, and the breaking of the *piñata*. The music is simple and attractive. During the Christmas season the *Posadas* is enacted at Padua Hills, near Los Angeles, on Olvera Street in the city, and in other places. It is often presented in

California schools. The music and directions have been published (Krone 1945).

Old Hebrew chants may be heard in some Los Angeles temples also, and there are Greek, Russian, and East Indian enclaves.

Los Angeles is particularly fortunate in having the Institute of Ethnomusicology at the University of California at Los Angeles (U. C. L . A.) under the direction of Professor Mantle Hood, with superb collections of instruments from Indonesia, Japan, Africa, and other countries. There are many free concerts, and it is possible to take groups of children for demonstrations and to see the instruments.

Here at the University of Michigan, Professor Malm, whose book *Japanese Music and Musical Instruments* (Malm 1959) is used constantly in the Santa Monica schools, has shown me one part of the stupendous collection of instruments from around the world (the Stern collection). I hope some day also to visit the Archives of Traditional Music at Indiana University, another great resource.

Australia, where I spent most of last year, with her recent influx of migrants, is beginning to be interested in cultures other than British. The Australian Broadcasting Commission, which dominates the concert scene across the nation, presented the East Indian musician, Ravi Shankar, in Sydney last year, with, I was told, some trepidation as to the interest of the public. The hall was sold out. At the University of Sydney last year there were several students studying ethnomusicology with the composer, Peter Sculthorpe, currently at Yale University. At a seminar on Music of Other Cultures for Children, three of these students presented music of Korea, Java, and the New Zealand Maori respectively, using both records and some of the University's collection of ethnic instruments.

Mr. Terence Hunt, supervisor of music in the schools of New South Wales, of which Sydney is the capital, was present at the Seminar. He has since invited the group to appear before teachers' conferences in various parts of the state. They have also appeared in a number of schools in the Sydney area (Peart 1966). They also present compositions of their own derived from the music they are studying.

Sydney University borders on Newtown, a predominantly Greek community within the metropolis. With the help of a Greek pharmacist, a group of four young, recent immigrants was found who played Greek folk music for this seminar, as an illustration of drawing on community resources. Their music was a long way from what I, at least, had hoped for. What they called Kitari turned out to be spelled guitar. They also played violin and a long necked stringed instrument which they called a buzuki, and which I was told came originally from Egypt. There was a distinct Italian influence in at least one of their songs. Yet to the performers this was their folk music, known to two generations in Newtown and certainly it was music with a unique flavor.

At the University of Western Australia in Perth there are several hundred Asian students brought there under the Columbo Plan. I met students from India, Java, Hongkong, and Thailand. With the help and support of Professor Frank Callaway, head of the music department, these students last year presented for the general public a program of song, dance, and instrumental music of their various countries. I think that most of the audience had not before realized that it was possible to hear such sounds in Perth.

There are instances of drawing on the resources of a community for its nonindigenous music. They must exist to greater or lesser degrees in most parts of the world. It just takes a little imagination and effort to find them.

In regard to the actual presentation of music of other cultures to children, experience has led me to two conclusions: one, elementary school children can absorb any music, no matter how foreign to their own and the younger the children the less Western conditioning there is to overcome; two, children above the primary level will not tolerate the presentation of music in isolation from its place in the pattern of living. They subscribe wholeheartedly to Professor Merriam's definition of ethnomusicology as "the study of music in culture" (Merriam 1964:6)

Nearly six years ago Professor Hood and I undertook an experiment, the purpose of which was to ascertain what problems American children have, if any, in assimilating the music of a totally unfamiliar culture and whether the age of the children makes any difference. Accordingly we selected a class of six year-olds, a first grade, and a class of ten year-olds, a fifth grade, in a Santa Monica school. The children were average, the teachers superior. We chose to present the music of Java, partly because the scalic intervals in that system are not equidistant as they are in our tempered scale. A young Indonesian from the Institute of Ethnomusicology in his native dress of a court musician sang several children's songs in Javanese and recorded them on tape. Also with the help of a stroboconn, a set of fine tone bells was tuned to the Javanese modes, the white notes to one, the black notes to the other. The words of the songs were typed under the pitches, which were indicated by numbers, one to seven, and one to five, for the two modes. After the initial presentation Dr. Hood and the Indonesian, Susilo, went to this school two or three times, I went once a week and the teachers worked with the children almost daily for several months. As we had anticipated, the little ones accepted the songs without question and learned them with ease, except for those who had not yet learned to carry a tune in any language. The older children, as was also expected, had difficulty initially, we think because of their longer exposure to Western music, but finally every child in the class learned all the songs accurately. Some learned to play them on the tone bells. They were rewarded by being invited to the university to sing with the U. C. L. A. gamelan. It was this class which taught me that children want more than just the music of a culture. They bombarded the Santa Monica public library and digested the hoary old tomes provided therein so well that when Dr. Hood brought slides of Java to show them, they called out the names of buildings and monuments before he could. This is only one experiment, but certainly these children embraced an unfamiliar culture with delight. They mastered songs in scale systems totally unlike ours, the six year-olds with no difficulty whatever (May and Hood, 1962).

In Perth last year, at the request of Professor Callaway, I worked with Professor Trevor Jones, then at the University of Western Australia and an expert in Australian Aboriginal music, in introducing this music to a class of ten year-old Caucasians. On my return to California last spring, a brilliant classroom teacher and I repeated the experiment with a fifth grade. Since I shall describe these ventures at Interlochen, I shall only say now that they were immensely successful.

In addition to these experiments with Javanese and Australian music, I have worked as a resource music teacher with a third grade on a trip around the world, with fourth grades studying Japan and Bantu Africa, both in the California course of study, with performances of Las Posadas, with American Indian music, and with sixth grades studying Latin America.

The third grade children enacted brief sketches typical of six or seven countries and sang one song from each. Among their scenes were a German gymnasium class, a Irish jig, a Russian horse with sleigh, and a Maori canoe full of native peddlers.

Children studying Japan have learned a number of folk songs, familiarized themselves sufficiently with the gagaku instruments to make sketches of them, and have been taken by bus to the Institute of Ethnomusicology for demonstrations of these instruments and of gagaku music. The classes have also studied such topics as Japanese geography, industries, food, and dress. They have written haiku and done beautiful sumi-e painting. Last spring the Bunraku puppets visited Los Angeles. After attending a performance, a fourth grade boy made a diorama, complete with chief puppeteers and their black shrouded assistants, gorgeous puppets, a chanter and samisen player.

Children studying Bantu music can master fairly intricate drum patterns in addition to the songs. Sometimes a group of nine or ten will play different ostinati simultaneously on idiophones of varying timbre. A young teacher and I, with the help of a physics student and a stroboconn, constructed a xylophone according to the table in Hugh Tracey's Chopi Musicians (Tracey 1948:125). We now have his recently patented likemba or mbira, sometimes called "thumb piano," too. Although it is constructed in the scale of G major, it has a sweet tone and can be played by children with their songs. I am of two minds as to whether we should use it or not. A group of children visited U. C. L. A. for a demonstration by two master drummers from Ghana who were at the Institute for two or three years.

The music of the American Indian has a great potential for use in the schools of this country. Each year during the month of August there is an Indian festival in Gallup, New Mexico, where Indians from all over the southwest gather to perform their tribal songs and dances and to sell their best pottery, jewelry, rugs and musical instruments such as drums and rattles. One can learn a great deal here, and then visit the Navajo reservation and some of the pueblos in the area, where tribal ceremonies are still performed. I was fortunate to work on an Indian unit of study with a sixth grade teacher who had been principal of a little school for Indian children near Gallup.

In projects such as these in which the music specialist acts as consultant and resource, the classroom teachers is the rock on which the structure rests. A good teacher will find a way of teaching any subject well, and can interest children in anything. Without such a teacher all is lost.

If the music specialist has complete charge of the presentation, the job is similar, just harder. In this case the specialist has to provide the cultural setting also, an assignment in which the classroom teacher often excels. In addition to adult sources such as those already suggested, the music teacher can turn to books and filmstrips now appearing for children (Caldwell 1958-1964, Gidal 1956-64, Bowmar Records and Filmstrips).

In junior high school the music teacher will present both music and background material. The difference in approach should be in degree and intensity. The students can do more research themselves and pursue a study in greater depth than elementary school children. In the Report of the Yale Seminar on Music Education held in 1963, an interesting course on "Music of the Peoples of the World" for junior high school is outlined (Palisca 1964: 18-20). Use of the material suggested here could be extended both downward and upward.

In senior high school, could not an introduction to music of other cultures be part of a general survey course in arts and humanities? In the already overcrowded college preparatory schedule, one must realistically admit that it may be hard to find time for a separate course. If time is found, the course might be a modification of a college "Introduction to Musicology", a survey of three or more widely separated cultures with the students doing much investigation on their own.

A music teacher is fortunate indeed if he can call on the help of an expert in presenting the music of another culture. But if this is not the case, I think he should plunge in and do the best he can. He may make mistakes, as I did with Greek folk music in Sydney, but he will learn and he will be stretching his own musical horizons and sympathies and those of his students.

These remarks have been necessarily based on my experience within the American and Australian systems of education. I look forward to hearing the points of view and experience of people from other parts of the world.

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# Teaching the Music of Other Cultures in Philippine Schools

Lucrecia R. Kasilag

At the outset, I should like to delimit my topic assignment to the teaching of Eastern music to Western-oriented school children in the Philippines. Paradoxical as it may seem, this curious situation exists in our country, which has been raised in the traditions of Western music, not by reason of our own choice but by force of historical circumstances in our national history. Rather than lament this fact, I would point out that because of these historical accidents, our cultural heritage has enjoyed far more varied background than could be said of our neighbors in Asia.

I would like briefly to delve into a bit of historical reference to elucidate my point. In addition to the aboriginal inhabitants of the 7,100 island archipelago of the Philippines, waves of Indo-Malayan immigrants came over from Southeast Asia to settle in these islands, bringing with them their respective cultural traditions. Early trade with China, India and Japan further increased the cultural calling cards left by foreign visitors to the Philippines. In the succeeding four and a half centuries, the Spanish and American colonizers who brought with them Christianity and democracy, respectively, introduced Western civilization to the Filipinos who quickly assimilated and adapted these influences to fit their peculiar needs. The acculturation resulted in almost completely annihilating the indigenous roots.

At this stage in its task of nation-building, serious reflection into its ancestral heritage has occurred in every phase of life, specifically in the arts. A marked renaissance has enlivened the local cultural scene with the current intense soul-searching into national identity sparking our creative thinkers and artists.

An appraisal of the concept of music education is being sought to include the study and understanding of Philippine music and those of Asia in the school curricula. Exposed to the traditions of Bach, Beethoven, Brahms, Bee-bop and the Beatles, our school children have been nurtured in musical systems patterned after those of Europe and America. Our musical experience has been rather long on occidental music and very short on Asian music. However, the evident estrangement from the musics of Asia has been slowly and gradually disappearing within the past decade. A little measure of consciousness of Asian traditional music has been awakened in the country with schools, radio and television helping in engendering an appreciation of other cultures than our own. The former resistance or even ridiculed embarrassment with which our public used to receive strange cultures before, has given way to tolerant acceptance.

Intercultural presentations given by different national groups living in the Philippines, international programs given by foreign students in university campuses, performances by visiting Asian artists and musical organizations, traveling national music and dance companies like the Bayanihan Philippine Dance Company have all helped very much in bridging the gap that existed between Eastern and Western cultures. At the recently concluded International Symposium on the "Musics of Asia", sponsored by the National Music Council of the Philippines and UNESCO, world-renowned musicologists and performing artists from the East and the West participated in this international meeting to discuss common problems of Asian music. The carefully planned concerts focused maximum interest in the music of the East as performed by eminent Asian artists. At the same time, the discussions and concerts included contemporary novel and avant-garde music which excited no little curiosity and provocation. There is no telling what speculative trend or experimental direction the musics of Asia may take henceforth after this history-breaking symposium!

What are we doing in our teacher-training schools to teach Asian music to western-oriented children? It would be discreet here to say that this program is at its inception stage in most schools. The teaching of Philippine music is now recognized as having a place in the school curricula. However, the lack of published materials and available recorded music presents a major problem of teaching resources. Currently researches are being undertaken to meet the need for adequate instructional materials. A few local music textbooks on music education include an assemblage of folk musics of the world, but the larger concentration is on Philippine songs for grade school children, although Silver Burdett publications are still used. The learning of the varied regional folk songs of the Philippines has been utilized as a means of unifying the various segments of our wide-spread country. The use of native instruments like the rondalla string band, consisting of plucked mandolins and guitars locally produced, is a regular means of instruction. Annual rondalla contests are held in the city schools of Manila to foster enthusiasm in this medium of music making. Native flute recorders are being employed in the grade schools, and the techniques of playing them are taught the prospective teachers in the training schools. In-service training in teaching recorders is provided for those actually in the teaching field. Teachers are encouraged to use local materials for instruments, in view of the prohibitive cost of importation of Western instruments. One can buy three locally assembled pianos for the price of one imported piano with the 200% customs duties!

## The Asian Music Program at the Philippine Women's University

At this moment, I would like to acquaint you with the on-going program of listening, performance, creation and research which the Philippine Women's University College of Music and Fine Arts has pioneered in during the last ten years. Besides regularly offering balanced professional courses in applied music, composition, theory, and music education, the school has included courses in Asian music taught on a broad spectrum, with emphasis on Philippine music as a core of study and activity. Introductory lessons are given on the musical systems of China, India, Japan, Korea, Indonesia, Thailand and Malaysia among others.

Greatly reinforcing the Asian music seminar sessions at the Philippine Women's University is the substantial collection of Asian musical instruments which have been acquired through the years, not merely to be used as dead exhibit museum pieces, but more than that. Vital living music has been produced from these instruments by the faculty, students and visiting artists. Presently some 400 instruments have found their way into this rare collection, either through donation, barter or purchase. Through its program of research and field study trips, the PWU College of Music and Fine Arts in conjunction with the Bayanihan Folk Arts Center of the University, has acquired a full set of Philippine indigenous musical instruments and tape recordings of various ethnic tribes in the country. One must remember to count at least 85 existing tribes all over the archipelago. In some cases barter meant the exchange of bright coloured silk clothes, beads or even horses for these priceless instruments. Lately, we were the fortunate recipients of the generous donation of Professor Naohiro Fukui who left with us two Japanese instruments, the koto and the shakuhachi flute during his brief visit to the Philippines recently. One can be sure all these instruments are used in our "beehive" center for varied performing groups.

Tribal natives and Asian performers regularly come to the school for training sessions in the technique of playing these different instruments. It is quite usual to hear an admixture of Eastern-Western sounds filling the school music building where the straightforward sounds of the piano, violin, voice, and the winds intermingle with the exotic modes of the Muslim gamelan, the Indonesian angklung, the Japanese koto or the Chinese sheng in a strange exciting cacophony.

Lecture recitals are held periodically not only in the university campus. Invitations from other schools have kept both faculty and students busy on the go, so to speak, invading other school territories, spreading the infectious germs of Asian music in these schools, who are now slowly taking the cue and the cure.

Guided listening to tape-recorded music and records released by UNESCO, Ethnic Folkways, Monitor Records, and other materials obtainable from the local embassies of the various Asian countries represented in the Philippines has been most helpful. Semestral presentations by faculty and students have featured our Asian heritage in music and dance. Making use of the different nationals in the campus, or inviting the local embassies to cooperate in the project has produced gratifying results in engendering mutual interest in the various cultures around us.

Recitals featuring native Philippine and Asian instruments and Asian compositions have been scheduled regularly. Composers among the faculty and the students are encouraged to write works utilizing Asian themes, if not using these instruments, to make such music more vital and meaningful to them. Children's songs have been commissioned, based on native themes and materials. Discussions of the basic scales used in Asia as well as the characteristics of each musical system are integrated into the theory classes. After undertaking a considerable research and to fill the dearth of publications on Philippine music, the Philippine Women's University will soon publish a book on the "Aspects of Philippine Music and Musical Instruments".

Through the practical four-fold program of listening, performance, creation and research at the Philippine Women's University where an East-West musical dialogue goes on consistently, we feel that sufficient ground has been covered in sowing the seeds for enjoyment of the music of our culture and those of the others. By studying and actually handling the characteristic style and values of the traditional musics of each system as found in their sources of origin, it is felt that the creative use of these musics, as part of life itself and as a form of human expression, offers greater hope for fostering insight into the understanding of related cultures so essential for world peace and harmony. Asian music, thus understood and integrated, could be brought to a higher level of development--but preserving its inherent spiritual quality--to meet the needs of contemporary living, to lessen the apparent diversity between the West and the East, and ultimately to reflect world unity.

In summary, I would like to offer herewith a few suggestions for the teaching of the musics of other cultures, such as we have experienced in the Philippines. An exposure to such musics could be made by using records and tapes released by UNESCO, by the national embassies, by the East-West Center, and by commercial recording companies. Academic training could be provided by established Asian institutes offering courses on Eastern music, and regularly sponsoring professional performances by Asian artists, both local and imported. With the cooperation of UNESCO and the national embassies, such institutes could undertake exchange-visitor programs underscoring East-West cultural interchange. The schools should provide listening and observation experience through integrated music courses in history and theory. Educational broadcasts on TV, commercial television and radio programs advertising products of foreign countries with their music interspersed, are important mass communication media. Concerts and recitals with mixed Eastern-Western cultural fare would be desirable in creating interest in the music of different cultures. There should be actual participation by singing the songs of these cultures, by learning and by performing the instruments of other musical systems. The students should be presented in Asian recital series. Through rhythmic activities, children can be given opportunities to observe and try out the fundamental steps of ethnic dances of different nations. Ethnic groups should be invited to perform in schools.

For further expansion, composers should be encouraged to write children's songs and instrumental selections for school use. Through research, more instructional materials on Eastern music should be made available. More exchange of visitors and materials may be arranged through the embassies. On the part of the larger community, a wholesome receptive attitude can be encouraged through lecture-recitals before cultural organizations, parent-teacher associations, schools, colleges and universities. And of course the underlying theme of such activities is certainly to capitalize on the spirit of world brotherhood which demands more knowledge about our national neighbors.

In conclusion, with proper adaptation to the regional needs of, and situations in, each country, it is hoped that the points herein outlined could be artistically utilized and experimented on to bring about the inclusion of more Asian music in the world's musical menu! The musicologist, the composer and the music educator are called upon to work hand in hand setting forth an effective program of presenting the musics of other cultures in the school curricula. Only through an open-door policy, with open minds and ears, can the existing gap between these cultures be bridged and mutual understanding be achieved.

# CHAPTER VII

# THE PROFESSIONAL EDUCATION OF THE MUSIC EDUCATOR: THE TECHNIQUES OF TEACHING

## Introduction

It is customary in most countries of the world for professions to set up requirements for the preparation of their practitioners. These requirements may also be set by government regulation or as a result of public demand.

The teaching profession is no exception to this rule and the field of music education as a part of the over-all general profession of teaching is governed by two types of requirements; those general ones set up for all teachers and those which are special requirements in the area of music. Most of these must be satisfied before a would-be professional starts his regular teaching career. They are part of his preparatory schooling which in many countries leads to completion of a conservatory course or a university degree or perhaps both. The individual who wishes to teach is usually required to meet specific standards set for some kind of certificate or license or credential.

In the case of required music skills the study must sometimes be started when the candidate is a young child or the desired level of accomplishment will not be attained before he begins his teaching. Experience in teacher education has shown, however, that other types of training may be better done immediately before the professional career is officially launched.

As in case of most types of work requiring special skills, changes and advancements in the field require the practitioners in teaching to continue their professional study from time to time while they are in service in the schools. Sometimes this is done through attaining advanced university degrees; again, it may be through special "in-service" courses taken in the evening or after school or during vacation periods. Still another type of in-service training occurs in connection with professional conferences. The teacher of music can never afford to stop learning and those involved in teacher education recognize the importance of providing challenging experience for both the students preparing to teach and the teachers in the field.

## Essentials in Teaching

Professor Frank Callaway

Teaching is a noble calling and the office of a teacher is, at various levels and in various ways, to teach not only the underlying principles and requisite skills of a subject but also (and quite as importantly) to help his pupils develop as moral, social,and political persons. Although behind the last of these responsibilities may lie enormous complexities and difficulties I think it is likely that such a summary of a teacher's main *functions* would be generally acceptable. One the other hand, I think it is most unlikely that there would be similar acceptance of the *qualities* of a good teacher, and even less agreement still on the relative importance of these qualities. Views must undoubtedly vary in the first place according to the concept we have of education, then to the type of teaching and the subject we have in mind, and finally to the ages of our pupils. The teachers of the very young, for example, require qualities not essential to older students, and the teachers of adults demand qualities of temperament and mental outlook different from those needed in our school classrooms. For many reasons then we should not expect nor want teachers to be cast in the one mould, but at the same time I believe that there are some basic requirements for anyone seriously undertaking the responsibility of a teacher. And these qualities are much more concerned with what a teacher *is* than with what he *says* or with what he *does*. Or as I once heard it expressed, the influence of a good teacher is more likely to be the result of what is caught from him rather than taught by him.

A famous Professor of Greek (Sir Samuel Dill of Queen's College, Belfast) once exclaimed, "Sir, I am here to profess Greek, not to teach it!" but one of his students later wrote of him that "while one was in his presence, Greek was no longer a dead language. One thought of him as a visitor from Plato's world who had come with a message from the master." Although this example relates to university education, I believe its message is no less applicable to other levels of education.

It seems to me that initially there are two main questions to be asked--first, what sort of person should a teacher be, and second, what sort of influences are likely to be the most valuable in preparing him for his professional work as a teacher? The answers to these questions should provide guidance when selecting teacher trainees and indicate to those in charge of teacher training how their influence might best be applied.

Professor W. H. Frederick of the University of Melbourne has stated[1] that when we refer to the sort of person a teach should be, we should mean desirable personal qualities and qualities of character (which are the attributes of any good citizen) coupled with certain intellectual attributes (which again are by no means the prerogative of the teacher profession). By personal qualities Professor Frederick means health and energy; force and will; distinctness of personality, individuality and the stamp of difference; pleasant voice; poise and confidence; humour (certainly as opposed to "grouchiness, stodginess, and chronic solemnity"); cheerfulness and resilience; cordiality of disposition.

Qualities of character include: integrity; sincerity and decisiveness; self-control and even temper; patience; tact; fairness; forbearance and tolerance; kindliness and consideration; courage (a) to be different, and (b) to be hard in loyalty to a principle; thoroughness and a disposition to take pains; dependability.

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[1] Frederick, W.H. "The Qualities and Training of Teachers" in The Challenge to Australian Education, The Australian College of Education, Melbourne. Cheshire 1961.

Thirdly, there are intellectual attributes of intelligence and mental alertness; sound scholarship; intellectual integrity; width of interest; judgment; openness of mind; orderliness, system, and regard for logical procedure; power with words (that is, lucidity, precision, and fluency). Further attributes especially appropriate to teachers who are to influence the young are: love of children, especially of the unsuccessful; sympathy and understanding, readiness to praise; love of exposition; fondness of many things that find a place in the life of a school, outside one's own special subject area, and some proficiency in some of them. Then surely any teacher must have an enthusiasm for his own subject and, as an individual, he must have stability of character, reflecting a clear philosophy of life and firmly held values.

I realize that this long list of qualities could appear idealistic, but I believe that teachers should be aware of all such considerations and be anxious to achieve as many of them as possible, for it is probable no one has them all. In summary, they mean that any teacher in an educational institution should be a person of wide culture; well-founded in the subjects he teaches; competent in the classroom; equipped to interest and move the minds of young people; demanding and businesslike; sober and sensible; able to handle disciplinary problems; able to touch the life of the school or college at many points; regular and industrious; in short a person whom students should and will want to emulate.

But even that is not all, for to these attributes need to be added two other especially important ones. The first is flexibility of mind with a disposition to be forward looking and adventurous, and a readiness to test any new ideas and approaches that might contribute to the development of the pupil. Today's emerging teacher needs to keep abreast of new knowledge and social change in order to discover how best to prepare his pupils for a world which does not yet exist. Then, finally, a teacher needs to be able to accept disappointment, for so much in the outside world might appear to be working against him that he must be prepared to moderate his expectations and even not to see the fulfilment of his work. There must be an inevitable imcompleteness about any teacher's work for the reverberations of his teaching "spin forever down the ringing groves of change" but he is "seldom around to catch the echoes", as Max Rafferty so aptly puts it in his book, Draw Up the Couch.[2]

It hardly needs to be said that education today means far more than the acquisition of knowledge and skills, for it aims at the development of the whole person to the fullest extent of his powers. If young people are to grow to the full stature implied by this aim, they must have teachers who are persons of full stature, or are in the process of growing to full stature. Such a teacher will respect his pupils for the latent powers he discerns in them as individuals, each of whom has a life and importance to himself.

If we accept that it is possible to develop many of the qualities that I have mentioned in the majority of teachers, we are left to inquire how this can be done within the period available for training. We are also confronted with the problem of predicting success in teaching and this means establishing satisfactory criteria and procedures for selecting students for training. Assuming that selection procedures can select only those who have some prospect of developing sufficient of the appropriate qualities, it has been suggested that the task of teach preparation should involve at least four main considerations:[3] responsibility for behavior, personal education, professional understanding, and teach skill.

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[2] Rafferty, Max. "Draw Up the Couch," Phi Delta Kappan, 38, Oct. 1956, p. 4.

responsibility for behavior, personal education, professional understanding, and teaching skill.

### 1. Responsibility for Behavior.

By this is meant the provision of experiences which develop in the teacher good standing as a human being in the kind of community in which he will work; someone must know him well enough to be able to certify to this, and some of those who teach him must surround him with the kind of atmosphere in which his responsibilities in this direction are clearly seen.

In the 1963 Yearbook of Education,[4] there is an interesting reference to the importance of the teacher's "standing as a human being". It says: "The passengers in a bus would not be unduly perturbed to learn that the driver had a promiscuous sex life, was in arrears with his rent, and often travelled on the railways with only a platform ticket. If the teacher of their children exhibited the same behavior pattern they would most certainly expect his dismissal..There are certain norms...which are universally applied to (a) teacher(s)...(and which involve) his quality as a human being. This is a positive factor. Merely to lead a blameless life is not sufficient qualification to influence one's fellowmen towards a sense of social responsibility...The teacher retains a degree of moral authority, even if somewhat eroded."

Clearly those who educate teachers must see that they become the kind of people to whom the parents in the community will with confidence entrust their children.

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[3] Verco, D.J.A. "Preparation of Teachers-Whose Task?" The Australian Journal of Education, Vol. 8, No. 3, Oct. 1964, p.229.

[4] Russell, C. "Tradition and Change in the Concept of the Ideal Teacher". Yearbook of Education 1963, pp. 16, 25.

2. Personal Education

All students preparing as teachers should receive courses of personal education, liberalizing in effect but oriented to the strategic task of teachers; they should have opportunities also to meet in planned experiences with students aiming at other vocational goals. Such courses and experiences need to be planned by people who have studied schools and have a deep interest in and understanding of the function of the schools in the community.

With regard to this question of personal education your distinguished American educator James B. Conant once wrote:[5] "If the teachers in a school system are to be a group of learned persons cooperating together, they should have as much intellectual experience in common as possible, and any teacher who has not studied in a variety of fields in college will always feel far out of his depth when talking to a colleague who is the high school teacher in a field other than his own. And, too, if teachers are to be considered as learned persons in their communities...and if they are to command the respect of the professional men and women they meet, they must be prepared to discuss difficult topics. This requires a certain level of sophistication. For example, to participate in any but the most superficial conversations about the impact of science on our culture, one must have at some time wrestled with the problems of theory of knowledge. The same is true when it comes to the discussion of current issues."

3. Professional Understanding.

Preparation should include the sound equipment of the teacher in knowledge of subject matter and in professional understanding of the task of teaching and the philosophical and sociological issues which surround it. The preparation of the teacher in this regard needs to be undertaken by those who have pursued study in the underlying disciplines of the study of education.

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[5] Conant, J.B. "The Education of American Teachers". New York: McGraw Hill 1963, p. 93.

The teacher therefore needs more than just to be well equipped with knowledge in the subjects he teaches. Through courses in the History of Education or Comparative Education he learns how educational problems have been faced in other places in other times. Through the study of philosophy applied to educational questions he learns something of properly disciplined thinking relating to his professional field as well as questions of wider human import. Through educational psychology he discovers what can be known about his pupils, their growth and behavior and the nature of the learning process.

After all, the teacher needs to have to come to grips with many important questions about his work: "What knowledge is of most worth?" "Why am I teaching this?" "Are these pupils ready for this learning?" "Why does this pupil behave in this way?" "How can I improve the learning of my pupils?" and so on. To achieve professional stature a teacher of any subject, including music, must be prepared to think his way through to professional judgments on such issues as these.

4. Teaching Skill.

Preparation should produce teaching skill and enthusiasm for teaching; this should involve the cooperation of teachers in schools, the guidance of tutors who are experienced teachers, and close liaison between those in charge of training and the cooperating schools.

So far I have made no specific mention of music teachers, yet all that I have said is as applicable to them as to those charged with the teaching of any other subject in our curriculums. It goes without saying that the effective music educator needs to have as broad a background of musical experience as possible.

He should have music in his nature and he must have had a training which develops his musical faculties, educates his taste, and gives him sources of inspiration whereby he can grow and develop as a musician. He must have had adequate training in performance, as this is basic to any real understanding and love of music. Though this aspect of his musical training need not be as highly specialized as that of the professional performer, it needs to be quite as thorough in its own way. The qualities of the teacher and the sensitive musician may not always easily combine in one and the same person. The good teacher is frequently the patient person and certainly one who puts the good of the child and the good of the school before all other considerations. The musician , however, in his role as an artist, instinctively tends to secure a means of expression sincere to himself. The better he is as an artist the more he will be tempted to devote his time and energy away from pedagogical considerations. But if he is to fulfil the role of a music educator adequately, it is vital that he successfully resolve this natural conflict.

Finally, when we are considering the essentials of teaching, do not let us overlook the fact that teaching is, or should be, a profession. Reflection on what constitutes a profession today underlines for us the extent and nature of the challenge to teachers in whatever special educational field they work, and therefore the attributes essential to their success as teachers.[6]

First any profession involves a characteristic mode of life and the acceptance of an ideal of public duty and public service which take priority over monetary reward. In other words a professional man in his chosen sphere may be a great man, but in a material sense he may also be a poor man. Second, there is an ethical framework within which a professional man works, and the nature of his professional duties involves him in personal and moral responsibilities, as well as judgments, that are more significant than those which are demanded in most other walks of life. Third, a profession consists of an organized body or fellowship of people who not only practise the profession but also endeavor to maintain its ideals and standards in a way that helps to perpetuate the profession. Fourth, there is an art as well as a science in a profession. The art is exemplified in its human practice, while the science provides the body of knowledge on which the profession depends. Fifth, a profession establishes guards and maintains its educational and intellectual standards. In this way it guarantees its future, as well as the standing of its members in contemporary society.

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[6] Sanders,C., "The Nature of a Profession", The Australian Journal of Education, Vol. 5, No. 1, April 1961. p. 46.

Although teachers and teaching came on the human scene ages before the emergence of the teaching profession, they have today clearly to fulfil a professional office and for this they must achieve certain essentials in their teaching. It will be on these "essentials" in relation to the way the job is done that the status of the teaching profession--and that includes the music teaching profession--depends. As the health of the whole world of music must in the final analysis be affected by the quality of our music education, it need hardly be emphasized that those in authority should bend their minds and energies to the production of teachers of the highest possible quality. Certainly no true music educator, however good a musician, should be less than an educated person.

# The Professional Education of the Music Teacher

Wiley L. Housewright

## 1. Authority for and Control of Higher Education

In the United States, the music teaching profession is not regulated by a central governmental authority. Music is taught in such a variety of settings and auspices that it is subject to controls emanating from several sources. The national government exerts no direct control in the authorization of music schools nor the licensing of teachers, but in recent years its influence has been felt because of a series of laws which assure benefits to schools which voluntarily participate in programs authorized by the legislation. State governments license the colleges or universities and certify teachers in the elementary and secondary schools. Voluntary, non-governmental agencies exert perhaps the greatest influence on the profession because they have been most aggressive in defining goals and devising plans for the improvement of music teaching. In America we have no boards of examiners or music guilds which award titles (excepting only the American Guild of Organists). A teacher in the public school usually meets requirements for state certification during his year period of professional study. If he attends one of the schools accredited by the National Association of Schools of Music and the National Council for the Accreditation of Teacher Education, cooperative non-governmental accrediting agencies, his curriculum will follow a general pattern which has been agreed upon by these agencies.

This general design consists of approximately 47% music studies, 33% general education, and 20% professional courses in education and music education. To clarify the meaning of this formula, the terms will be directly defined. If you will permit me to illustrate them by reference to the university where I am a professor, I believe we can be specific as to what we do and why we do it.

### 2. Student Admission and Curricula

A student preparing to be a music teacher in our country usually enters a college or university when he is eighteen or nineteen years of age. Admission and induction to professional studies in music education is a complex process. The student is admitted to the curriculum on the basis of a high school transcript, various test scores, and the policies of the University and the School of Music. He may declare music education as his major at the time of admission, but his work is closely observed and he is usually counselled either to leave or to remain in the field at the end of his second year of study.

After admission, he is given classification tests in applied music and theory, then assigned to a counselor who advises him on his program of studies and authorizes his admission to the courses of his curriculum. The curriculum may be a general one which prepares the student to teach all phases of music from the elementary grades through high school, or it may be designed to meet the needs of the vocal or instrumental specialist. There are common elements in all three curricula, though variations are necessary due to the interests, competencies and professional goals of the student.

### 3. General Education

College students in America, regardless of their professional goals, are expected to engage in studies which are variously called general education, liberal education, or basic studies. The purposes of these studies have been described by McGrath (Willis Wager and Earl McGrath, Liberal Education and Music, pp. 7-11, Bureau of Publications, Teachers College, Columbia University, 1962) as: First, to "acquire a broad knowledge of the various major areas of learning--the natural sciences, the social sciences, the humanities--including the fine arts." Second, "to cultivate those skills and habits of reasoning which constitute intellectual competence, the capacity to think logically and clearly, the ability to organize one's thoughts on the varied subjects with which the citizen today must unavoidably concern himself." A third major objective is to develop "attitudes, ideals, traits of personality and character," or to give man a sense of direction.

One area of studies is comprised of courses in mathematics, English, and modern languages; another includes history, anthropology, economics, government and sociology. A third is comprised of the natural sciences and a fourth of such humanistic studies as music, art, ancient or modern literature, speech, philosophy, and religion. If this appears to be a formidable list of non-music studies, I hasten to add that only a year and a half to two years study is required in each of these areas, only enough to avert the narrowness of studying music to the exclusion of all other areas of human learning.

Whether it is better for the prospective teacher of music to study music and other university disciplines simultaneously or whether one should be delayed while the other is being perfected is a question worthy of debate, for in it lies one of the greatest differences between the European and American systems. In our country, we are generally agreed that students should continue a modicum of general studies while preparing for the music teaching profession.

### 3. Music Studies

Music performance is a substantial area of study for the prospective teacher. Virtuosity is not the goal but competency in a principal performance medium is required. Private study in voice and piano or an instrument is continuous during the undergraduate years. Half-hour lessons are given twice a week and the student's progress is evaluated by a faculty jury at the end of each semester.

Irrespective of his major instrument , the student studies voice and piano until he can perform the music which is customarily used by elementary and secondary school musicians. He must also pass classes in score reading and conducting for both vocal and instrumental ensembles. He is required to sing or play in an ensemble every semester. He may be assigned to one of the large performing groups or he may choose to audition for a place in the more highly selective groups which require greater proficiency. He usually has the alternative, too, of auditioning for membership in a chamber ensemble group or in an opera group. All of these groups give public performances.

4. Professional Education

The student's first direct involvement with music teaching as a profession is in his sophomore and junior years when under the direction of a professor he visits school music classes being taught by their regular teacher. He and his classmates observe the process, and then with the teacher and the professor discuss the meaning of the experience. As issues are clarified and procedures sharpened, students begin to assist the teacher in performing his function. For lack of better terminology, we have called this first course "Field Experience and Observation." Later professional studies are intended to acquaint the student with the field of music teaching and to prepare him for his full-time practice teaching or internship experience which will come during his senior year. Students value the opportunity to observe other teachers working in a variety of situations so that they may bridge the gap between the theories of teaching and the application of these theories in the classroom. They are also able momentarily to leave their preoccupation with developing their own music skills and techniques as they observe the learning processes of children.

Professional education courses are sometimes referred to as methods courses, though neither of these terms describes adequately their purposes. In general, they are upper division courses designed to acquaint the student with the profession of teaching and specifically with music teaching in the elementary and secondary schools. It is in these courses that professional objectives are defined and philosophies are examined. Studies in child development and the learning process are studied, especially as they relate to education in music. Research in selected phases of music education is reviewed and students read reports of activities in professional journals. The purposes and roles of various professional societies are examined. Curricula and the administrative organization of public schools are described. In these courses, too, the student makes a close examination of textbooks, recordings, teaching aids, tests, the basic equipment needed to perform his duties.

He also reads and observes demonstrations of how music is taught and then devises lesson plans himself. This phase of methods courses is not constituted of a bag of tricks guaranteed to assure success in teaching. It is rather an opportunity to think through a teaching situation, learn how others have reacted to it, and then make choices among the most promising alternatives. It is axiomatic that students have neither the skill nor the experience to make these choices without the throughtful guidance of a mature professor. It is expected that a student will improve upon the teaching that he received as a child, that he will develop the complex abilities required of a music teacher, and that he will be alert to recent developments which will enhance his effectiveness in the profession.

The culminating pre-professional experience of the student is his internship or practice teaching. The administrative difference between internship and practice teaching is that the former is a full-time assignment, while the latter is part-time. Good arguments may be mustered for either of these plans, but our purpose here is only to introduce the terms and define them. Both are done under the joint supervision of the college professor and the teacher of the children. The central purpose is to give the graduating student an opportunity to develop his teaching skill under the guidance of experienced teachers and in a setting similar to that in which he will be employed. Practice teachers devote a part of the school day to teaching while continuing their final studies. Interns usually devote full time to teaching for periods of time varying from eight to twelve weeks and then return to the campus to evaluate their experience.

To close this general description of the undergraduate education of music teachers, it would be appropriate to acquaint you with problems facing the profession and then to describe a few of the many creative projects which will improve our understanding of how students learn. I shall resist the temptation to do so only because this assignment will be carried out by others during the course of these meetings. Of one thing, however, I am certain. No matter how sweeping our curricular changes, no matter how many experiments we conduct in learning or how sophisticated our mechanical aids, no matter how many professional societies we shall create, music instruction in the United States will cling to the central purpose of developing the high potential of the individual student through the media of musics of the world.

The heritage you have provided us from cultures beyond the geographical boundaries of our nation is rich. We have continued the traditions of Western music because most of us trace our ancestry to Europe. But our interest in non-European musics grows as we become acquainted with them. We know that music will change as the world changes. We know that students we teach today will be teaching other students in the twenty-first century--that they will be teaching new music in a new world. It is our professional commitment that they shall understand music and that they shall transmit it not as a frozen art but as a powerful constructive force of all mankind.

# The Training of Instrumental Music Teachers in the United States

Emil A. Holz

Instrumental music teachers in the United States are trained in a large number of colleges, universities, and conservatories, each independent of the others and free of federal control over courses of study and standards for the earning of degrees. However, certain common practices prevail throughout the nation as the result of (1) state (as opposed to federal) certification of teachers in public elementary and secondary schools; (2) national, regional, and professional advisory and accrediting agencies; and (3) the conditions of employment for teachers of instrumental music in the public schools.

Certification requirements vary widely from state to state, although certain basic requirements are common to all. Generally, applicants for a teaching certificate must show that they have received specialized training in the subject-matter area or areas in which they will teach, that they have acquired a rather broad perspective of history, letters, and the sciences, and that they have gained an understanding of the teaching-learning process through courses in education, psychology and directed teaching. State certification codes differ in their requirements for teachers of instrumental music. Some states will permit a college graduate with as little as twenty-four hours of training in music to teach vocal and instrumental music at all educational levels; others require a great deal of training in music, and a few demand examinations of all applicants. Some state certificates permit the holder to teach only his specialty and limit him to elementary and secondary schools; some restrict certified teachers very little.

The increasing urbanization of the United States and the great mobility of her people have created a need for more standardization of the training of teachers. While federal control of education is resisted, the work of voluntary accrediting agencies that ignore state lines or that coordinate efforts to train teachers in subject-matter areas has gained wide acceptance. Such organizations as the North Central Association of Colleges and Secondary Schools, the National Association of Schools of Music, and the National Council for the Accreditation of Teacher Education (among many others) have fostered changes in teacher-training programs by establishing standards and by withholding accreditation from institutions that fail to meet their criteria. Since an accredited college is supposedly able to offer its graduates a wider choice of graduate schools and enhanced opportunities for employment, the recommendations of these agencies carry great weight.

The most powerful determinant of the content and organization of programs for the training of instrumental music teachers, however, is that every teacher-training institution tries to prepare its students for the kind of teaching they will be doing after graduation.

The teaching of instrumental music in the elementary and secondary schools of the United States is conducted in a manner perhaps unique to this country. During most of the nineteenth century, instrumental music, when it was taught at all in public schools, was almost always offered as studio instruction on the piano or the violin. An occasional school might provide a bit of orchestral experience for its student musicians, but in these instances the orchestra was small and its instrumentation resembled that of the theater orchestra of the period. Such student groups might have rehearsed under the leadership of a teacher of music, but probably more often were supervised by students or by teachers of other subjects who were amateur musicians.

Shortly after the turn of the century, school bands began to be established. These groups enjoyed immediate popularity, and their numbers grew rapidly. Competitions among them encouraged the development of larger and larger organizations and created a demand for more highly trained instructors. Concurrently, methods of class instruction were devised to enable the teaching of beginners on all instruments in elementary schools. Since instrumental music was not only attractive in its own right but was seen too to offer a number of educational and social benefits to young people, enrollments in instrumental music classes and in bands and orchestras increased phenomenally. These developments created a need for a new kind of music teacher and instructional programs for their training.

The training program for instrumental music teachers that has evolved may be divided into four broad areas--General Culture, Basic Musicianship, Musical Performance, and Professional Education. The area of General Culture embraces those studies that are seen as contributing to the student's development as a citizen of his society, acquainted with the history of his civilization, the workings of its social and political institutions, and the principles of its scientific and artistic achievements. This portion of the teacher-training program greatly resembles the basic portion of the programs for baccalaureate degrees in all collegiate curriculums.

Basic musicianship includes the study of music theory, ear-training, sight-singing, analysis of form, counterpoint, and arranging or orchestration. Essentially, this training is the same for the teacher of instrumental music as it is for the teacher of vocal music, the blossoming young artist, or the future professor of music.

The heart of the program of teacher-training in instrumental music is performance. The prospective instrumental music teacher is expected to attain a high degree of artistry on his principal instrument and to develop his skill as a performer not only by his work in the studio and the practice room but also by playing in large and small ensembles. While not all prospective teachers are able to match the performance standards of professional musicians, an amazingly large number of them become excellent recitalists. Indeed, every symphony, motion picture, radio, or television orchestra in the country probably includes among its members musicians whose training was part of a program for prospective teachers of instrumental music.

Most teacher-training institutions offer instruction on the principal instrument through traditional studio methods and demand of their students at least three years of work after matriculation. Some schools require a fourth year of study; some require a recital. The strong emphasis upon this part of the teacher-training program is seen as the most effective way to insure that music is taught by musicians competent to develop the musicality of young students and to maintain a steady elevation of the quality of student performance.

Very, very few public schools can assure an instrumental music teacher that he will be able to limit his efforts to the instruction of students of his principal instrument. The usual teaching assignment involves group instruction on a variety of instruments and the direction of one or more ensemble groups. For this reason, the teacher of instrumental music is not considered prepared until he has acquired considerable knowledge about and experience with the other instruments of the band and orchestra. Hence, he must study most of the sixteen instruments on which instruction is given in American schools and which constitute the instrumentation of the symphony orchestra and the concert band. A number of schemes for providing this type of training have been devised.

Most teacher-training institutions limit the instruction on each of the secondary instruments to a single semester so that students may be able to study as many of them as possible. A few schools permit students to concentrate on the instruments of the family that includes their principal instruments. In these programs, string players study all the stringed instruments quite intensively but do not study the wind instruments; woodwind players concentrate on the woodwinds; brass players work exclusively with the brasses. Such programs, while excellent for the training of teachers of teachers and often of great value to the student, fail to meet the need for developing teachers who will conduct bands and orchestras of young players, for such instruction must deal with the problems of making music on all the instruments.

Probably the most prevalent organization of instruction on secondary instruments provides the prospective teacher with fairly intensive training on instruments considered basic in each of the families with somewhat less intensive training on several of the others. For example, a violinist might be expected to study the cello twice as long as he studies the clarinet and the cornet, but he will study all three and perhaps acquire some experience with the flute, the oboe, the horn, and the trombone. A flutist might emphasize the clarinet and the violin while gaining a basic understanding of the problems of the brass instruments and the drums.

Instruction on secondary instruments is rarely given privately in the studio. Since those who study these instruments will soon be teaching them to beginners, they benefit by group instruction methods. In the class, all students are able to observe the difficulties their classmates encounter and the ways in which the professional teacher helps the students to overcome them. Frequently, these observations, coinciding with their own attempts to solve performance problems, are among the most valuable experiences they can have.

In a number of teacher-training institutions, instruction on the secondary instruments is conducted in classes of mixed instruments. Sometimes this is done because of inadequate numbers of teachers or students. At other times, this kind of instruction is offered because it provides the students with experiences that will help them to teach mixed classes when they begin working in the public schools.

Performance standards on secondary instruments are, of course, lower than those on principal instruments. In general, students are expected to be able to produce a tone of good quality and to play well in tune. They are expected to be able to play music of moderate difficulty with creditable artistry and technical proficiency. They should understand the mechanics and the acoustics of the instruments and be able to make minor adjustments in the mechanisms. They should also know the most common performance errors of beginning students and how to correct them.

Almost all teachers of instrumental music in elementary and secondary schools are also conductors of student orchestras and bands. They must therefore be competent conductors, able to read a score accurately and to interpret the score by means of the accepted conducting gestures. Hence, at least a year of intensive work in the elements of conducting is required to all prospective instrumental music teachers. The work covers time-beating, score-reading, the interpretive gestures, and the discipline of the baton. The experience usually includes the directing of student groups rather than the conducting of a pianist or a phonograph. In the best conducting classes, attention is given to the problems of ensemble performance, rehearsal techniques, the relationship of the conductor to the musicians, and the more intricate relationships among the musicians.

During the last two years of their baccalaureate training, prospective instrumental music teachers begin to intensify their study of pedagogy--a study that culminates in one or two semesters of student teaching. In addition to courses in education and educational psychology, students study the methodology of instrumental music instruction with particular attention to the problems of class instruction in the elementary schools and the teaching of more advanced students in the ensemble rehearsal. They also spend considerable time in carefully reviewing the best teaching materials available for all the kinds of instruction commonly offered by public schools. Courses in methodology serve to introduce them to the coming problems of student and professional teaching; courses in materials help them develop evaluative criteria for the selection of music that will be effective as a source of musical inspiration as well as appropriate to the several stages of the learning process.

Some teacher-training institutions also offer courses in the administration of music programs and in the repair of instruments. These courses are considered important because instrumental music teachers frequently are charged with the management of funds and equipment for their departments. Instrument repairing experience is invaluable for the young teacher in a community that has no competent repairman.

During the period of student teaching, the prospective teacher has an opportunity to apply all he has learned about music and its teaching in a real-life situation under the supervision of highly-skilled, experienced teachers. Usually, he will be assigned to several kinds of classes during this period so that he may acquire experience at all instructional levels and with several kinds of teaching. His student teaching activities will embrace all the activities normally considered as part of the instrumental music teacher's job. He will teach beginners, lead orchestras and bands, adjust instrument mechanisms, supervise student practice, plan performances, and confer with parents and fellow teachers. He will also spend a great deal of time observing his supervisors, other music teachers, and teachers of other subjects offered in the public schools. Throughout his student teaching experience, he will be shown how and why certain techniques are successful in meeting certain problems and will learn the most effective ways of solving ordinary classroom teaching problems. His supervisors will encourage his development and discourage those habits they feel will be impediments to his success.

At the end of his student teaching period, if he has been a good student and a competent musician, he is ready to begin really to learn to teach. His college teachers will have helped him develop musicianship and scholarship; his musical colleagues will have inspired him and criticised his efforts; his student teaching supervisors will have helped him modify his behavior and attitudes so that the transfer from student status to teacher status can be smooth. His future success as a teacher rests in his own hands.

# Educating a Teacher of Music for the Elementary Schools

Maria Luisa Munoz

We have come together from many distant lands to discuss serious matters pertaining to the music education program in elementary schools. We have come together seeking for understanding and mastery of problems which are shared by the majority of the delegates attending these meetings. It is the very fact of environmental diversity among us which will be most valuable in whatever decisions we make for the enrichment of our experience, the fulfillment of our knowledge, and the development of future procedures to guide us in the attainments of our goals.

The world in which we are living today is one of tremendous complexity onein which normal behavior is very difficult to maintain, one in which positive human values are very difficult to develop. These very important facts have to be considered when formulating a philosophy of education, the general contents of the curriculum, and the specific aims of each particular area--in our case the music program for the education of children at the elementary school level.

We need to define goals particularly applicable to the elementary music education program; we need to specify the aesthetic satisfactions required by children and the musical growth essential to their life; we need to realize that our field of endeavor will be dealing with human beings living in a sensorially impoverished environment, made so by the technological advancement of our times; we need to understand that we will have the responsibility of developing both the intellectual capacity and the sensibility of the mind; we need to remember that school is life in itself, not merely a preparation for life; we need to recognize the absolute value of music as an educational force capable of improving our way of life; we need to accept both the extrinsic and intrinsic values of music, those which have been merely scratched on the surface when considering the principles of child growth and development; we need to further advance the relation between the findings of developmental psychology and the teaching of real musical concepts: tone, rhythm, melody, harmony and form.

All such considerations should be the guiding light in our discussions. They should bear influence on whatever decisions we formulate, on whatever final recommendations we approve regarding the subject of professional and pedagogical training of the music teachers.

A number of questions come to my mind. The are the result of many years of experience devoted to the organization of a music program in the public schools of Puerto Rico, with very little success if we compare the results with the magnitude of our efforts. We think that we have failed in developing a music program to influence the cultural growth of all our children and we have given undue importance to specialized performance in secondary schools to the detriment of the elementary school music education program. A thorough school music program for every child has not been encouraged by the school authorities and as a result the importance of a musically trained teacher at the elementary school level has been overlooked and not properly emphasized.

My questions will present down to earth situations which perhaps most of you have experienced in your professional life as music educators, even in countries occupying an avant garde position in the field of music and music education.

1. Do the public education systems in our countries realize the true importance of music in the school curriculum, or do they merely have a program

printed in black and white as a pathetic excuse for whatever activities are carried on in the name of music education?

2. Is it advisable to demand a music education program of the highest quality when there is an insufficient number of teachers with first rate professional and pedagogical training?

3. Are we going to be satisfied with a number of minimum requirements for a music program to be developed in areas where facilities are still in a primitive stage of organization and teacher training programs are completely unknown?

4. Is it correct to start a music education program with whatever personnel is available even if it is doomed to linger in its process of development, or is it more advisable to wait for trained personnel?

5. Is it right to leave the music education of the children in the hands of the regular classroom teacher with no training whatsoever, or is it better to wait until we have a specialist in every school?

6. Is the artist going to stay in his ivory tower ignoring the importance of music education in the elementary grades, or is he going to move to the control tower in his field?

7. What can the best qualified teachers do if they are not provided with the proper school environment, with the books, materials, and equipment absolutely necessary for the success of their educational task?

Such unfavorable conditions are affecting the decision of young people who would otherwise be willing to consider music teaching as a career, thus providing an inbalance between supply and demand for competent personnel.

There is still another question which I consider of greatest importance: How can colleges and universities meet their responsibility to most effectively train teachers to become real leaders in the field of music education, and equip them to cope with the many problems, difficulties and impediments along the way and to succeed in reaching the final goal, which is to give children a basic music education that could be not only a springboard to a musical career for a talented few but a base for a lifetime of enrichment thorough musican understanding, appreciation and participation? We may further ask if there may not be a role for the music conservatories to play in this field?

Let me first express my opinion as to what I consider the most important qualifications of a music educator. Then I shall expand my statement to clarify in detail my points of view. By whatever name he may be known (consultant, supervisor, specialist), the music educator should be a composite personality with dual characteristics, that is, a sound musicianship and an understanding of educational theory and practice. He must blend artistic musical qualifications with expertness in imparting musical instruction to the children in the school system be it either private or public. I believe that only a combination of these attributes will provide a solid foundation for a good music educator.

A dynamic personality with an infectious measure of enthusiasm will succeed in arousing a response to music, and in getting a child interested in becoming a participating creator, only if these qualities are accompanied by the mastery of instructional techniques and of profound knowledge of music as an art. We cannot deny that the artistic stature of the teacher will always be a challenge to the child who is beginning his adventure into the musical world.

It is thus of utmost importance that music educators encourage the selection of candidates who by training, talent, personality, and interest in the teaching profession are most likely to be successful in their work. After the selection is done, it is necessary to provide the proper training in order to form the best teachers capable of leading the way and see their mission fulfilled.

As to specific qualifications, I shall ennumerate some which I consider very necessary. The music teacher should have a "good ear". No teacher should dare stand before the children unless he or she has good relative pitch and is able to discern small pitch deviations. Otherwise he will be unable to develop a proficient performance among his students.

Every music teacher should have musical sensitivity, a fine rhythmic response, a good understanding of musical forms and styles, and should possess the necessary skills to perform on at least one instrument with a certain degree of acceptability and distinction.

He or she should have a thorough knowledge of every aspect of music, of theory, harmony, and elementary counterpoint. He should be able to sight-read and have a clear understanding of the keyboard. He should learn about rhythm and bodily movements, about musical games and folk-dances; about the human voice in all its stages of development. He should be familiar with both a vocal and an instrumental repertoire appropriate to the elementary grades. He should be trained in the techniques of conducting, and in the techniques of teaching music. He should understand children's psychology and should have ample opportunity to put into practice all his theoretical knowledge before starting his professional career in the schools of the nation.

Being forged in an environment of optimistic blessings, I would like to write the detailed history of a most brilliant future for the music education program aware of the nature of the present. Being an artist, I dream of a time when music will no longer be a luxury but a stark need of the modern age.

Being a teacher, I hope for the day when the profession will be indispensable in shaping and developing the musical culture of the human race.

It is because I constantly live struggling to see such ideals come true, that I have great hopes in the results of meetings like the one we now celebrate under the auspices of the School of Music of the University of Michigan; in the decisions that were taken in conferences celebrated in Puerto Rico and in Santiago, Chile a number of years ago; in every possible effort made by professional minded educators to meet the challenge and the magnitude of an unavoidable task: that of conceiving a new curriculum for training music teachers to carry on the music education program in the elementary schools. Let's hope that our final decisions have a positive and a practical value.

# Music Education in Chile

Cora Bindhoff de Sigren

The Chilean Educational Reform initiated in the present year presages a radical change in the orientation of music education. Education based on the traditional educational patterns of the old world now is directed toward the development of the student suitable to the needs of our time and in the direction of the educational goals which are realistic for us.

"The new teaching techniques and the incorporation of the most scientific methods are also among the goals of our present government.

"The setting up of objectives for an educational reform that tries to integrate modern teaching techniques into our programs, places special emphasis on the teacher. The quality of the education reflects the quality of the teacher, and the new structure of the educational system will cause a revision of the orientation of the curriculum and methods of teacher training.

"Teachers for the basic educational level (eight years) must be trained in an extremely careful and rigorous manner and their training should always be open to those larger opportunities provided by a continuously improving process. The type of man who educates others ought to be capable of learning to go on learning and to transform his knowledge into action.

"There is almost unanimous agreement that the entrance requirements for a teaching career should be placed at the highest level; that is to say that all pedagogical studies should definitely be on the level of higher education."

The above quotation was extracted from a speech by the President of Chile, Don Eduardo Frei, when he disclosed the fundamentals and the spirit behind the Educational Reform started in 1966.

For the first time in many years an American government has formulated such decisive concepts for an educational reform, that for many reasons has been needed so urgently. The opening of numerous courses and the establishment of a basic education in order to meet the needs of an always increasing number of children of school age, places Chilean music education at a crossroads. There is a lack of: a) grade teachers with a satisfactory musical education for the development of a minimal musical program, and b) specialized teachers who can assist these elementary teachers in music activities in public schools. The number of teachers of music in high schools (National Music Teachers) is also insufficient to teach music at the medium and pre-university levels.

These are all problems that we have to face without a loss of time and with a new criterion. The educational reform of Chile (1966) has promoted the formulation of a new idea as to what music education in the elementary schools should be and what can be expected from it. Such education should be more forming than informative, adjusted to the psychological realities of the child and to the requirements of today's world, flexible to the individual needs of the student and to the socio-economic and geographic situations that constitute his environment. The subject of music has not changed in essence; what has substantially changed is the actual concept of the function it has in the integral development of the child.

In my position as president of the technical team that at the present time is writing the curriculum for music education in the elementary schools in Chile, I can inform you as to what this change in point of view is about.

Emergency measures, like six summer courses in 1966, to train the teachers of the country, and to give them a preview of the objectives of the new program, enabled us to introduce the teachers to the new orientation and its working techniques. This kind of work will continue all throughout the school year and the coming summer sessions in the future during the time that the educational reform is being consolidated and the principles of a continuous perfecting process for the teachers are being set up. The new orientation in music education in Chile is based on many different activities and a wide choral repertoire from which we get the fundamental theoretical knowledge which is indispensable in order for the student to progressively comprehend the musical language.

Emphasis must be placed first on the musical experience that must precede every systematic study of the musical orthography of a vocabulary being acquired; on the audition followed by commentary on the musical culture that is going to contribute to the formation of a musical language; on the development of vocal and interpretive faculties in general; on the learning of simple instruments that can provide a form of indirect expression; on the stimulation and cultivation of the aesthetic sensitivity and the creative faculties by means of spontaneous expression, improvisation of forms, and melodic-rhythmic phrases and motives and free instrumentation; and on the home manufacture of musical instruments easy to handle.

The actual music education rests on two principles: 1) the new orientation given to the planning of the subject, and 2) the new methodology and its working techniques applied in our case to the Chilean situation.

The activities include among others the acquisition of a beautiful and varied choral repertoire, bodily and instrumental interpretations in different "tempi", rhythmic measurements and dynamic intensities, choreographies of regional and other dances, systematic practice with percussion instruments, guitars, flutes, harmonicas, marimbas, accordions, etc., as well as free interpretations and spontaneous improvisations.

These activities are based on the systematic and combined use of the ways of musical impression and the means of expression of the student, i. e., his hearing, sight, and neuro-muscular system; the exercise of the conditioned reflexes and the synchronization of the body for its total perception and realization. Musical experience, in all its phases, must be physically registered before the mind can receive it as intellectual knowledge.

Theoretical knowledge (such as, the symbols of duration and of the different figures and notes) will be taught always in relation to other symbols and durations, in order that these are presented in a musical composition after experiencing them through singing, percussion instruments, and stepping their contents for understanding. Theoretical information is a consequence or result and not a goal of the music education course. The goal should be the importance of the development of a musical sense, musicality, the expressive and creative capacity, and the aesthetic enjoyment of music.

The center of the musical activity should be the song, source of multiple experiences, and the expression closest to the student in all stages of his development. All the information needed to obtain the knowledge and to develop reading and progressive mastery of the subtle musical language can be found in a song. Also contained in a song are: all the principles of appreciation, aesthetic, intellectual, historical; form and style; rhythm with is many aspects; melody with its expressive lines; theoretical knowledge concerning the interpretation of length, symbols, notes, rests and intervals; the graph of the pentogram and the reading of tone groups; and later on the incentive of harmonization. The contents of a song (text and musical style) enable us to place it in a period and a country, and, at the same time, enable us to discover its origin, use, and possible authorship, if any. The song being the means of collective singing, is the center of group activity that involves other aspects of the musical work.

The methods that we advocate are active, experimental, agile, and imaginative, and they utilize very simple audio-visual aids that change the abstract and ephemeral sound into something almost visible. Among others, the universally recognized methods of Carl Orff and Zoltan Kodaly have been adopted in some of their aspects to the living reality of the Chilean school.

Lacking technical resources in the elementary schools (such as movie projectors, slide projectors, tape recorders, radio sets, television sets, or expensive instruments like a piano), we use the direct experience provided by graphs, gestures, the blackboard, cardboards with colored reproductions, percussion instruments, the simple voice of the teacher accompanied by a guitar, the use of the three primary chords, I, V, IV, in the musical scale, and melodic-rhythmic activity accompanied by a flute, harmonica, "quena" or "pinquillo". We cannot wait for the time in which all schools have modern equipment for the musical activity to be carried on. Time goes by fast and our children need, for their more total development, the spiritual growth involved in artistic activities. One cannot use the lack of economic means as an excuse to perpetuate an inadequate methodology. The new music education must achieve its goal by strongly activating the imagination of children and adults as well as their faculty of expression, while offering them lively experiences and the tools required for their advancement.

When there are no manufactured materials to use in giving expression to the world of a child's fancy, the material can easily be found in the environment and without any cost. In the field of very simple school music instruments, an attractive maraca sound can be made even with seeds of different consistencies, pebbles, fine and coarse sand enclosed in a tin can, pumpkins or cardboard containers; glass marimbas can be made with bottles and glasses of water; drums can be made out of flower pots covered with bladder skin, hollow canes, etc.; triangles as well as cymbals and xylophones can be made with pieces of iron or steel or hard wood.

These instruments will be used to produce group music. For this each player must know his instrument in order to make discriminating use of it to produce the colorful contrasts that each composition requires. In this sense the attitude of the youngster and his feelings for the world around him will determine his capacity for giving life and ennobling the "materia prima" he uses for his musical creations. Badly used, the most noble of the instruments can be destroyed, while a good use can exalt humble materials. That is why so much emphasis is placed on the right form in using the material.

The search for sound-producing materials to integrate a group, and their application in the exploration of musical invention is one of the most satisfactory adventures of the creative spirit and it constitutes a basis for the education of the child's aesthetic sensitivity, fine perception, and auditory discernment. To provide our children with that experience is one of the main goals of the program here presented. There is also a close and multiple correlation of music with the social sciences, plastic arts, physical education, technical and manual education, Spanish, mathematics, and foreign languages.

A special subject must be directed by specialized teachers. Consequently, it is necessary to provide the teacher with a new orientation and to train him for better handling of the working techniques being used at present. The flexibility of the present experimental curriculum allows a wide change of activity without losing the basis of its formative structure. The distribution of the subjects and their contents will be determined by the facilities offered by the school, its geographical situation, its socio-economic level, the rate of school attendance, and finally, the number of qualified teachers.

The elementary school music in the first six years should be entrusted to the grade school teacher, two hours weekly and in the following seventh and eigth grades it should be in charge of specialized teachers.

An outline of the new music curriculum includes the following areas:

1. Music in all its forms, the exploration of sound-producing materials and their possibilities, musical creation in all its shades of projection, vocal, bodily movement, and instrumental, constitute the new approach to music education in Chile.

2. The first sight-singing is started with early beginnings by means of the functional Kodaly method, thus freeing the student slowly but surely from musical activity by imitation.

3. Methods for listening to and commenting on music of all times, forms and styles (including contemporary music) are introduced gradually according to the age and understanding of the student wherever this is possible. This process completes the program of music education that we are setting up in the Chilean schools for the future.

4. The situation of Chile in the field of music education is similar to that of other Latin American countries. The basic problem is that the teachers specialized in music education can take care of only a very limited number of elementary schools. As a result, the basic music education has to be entrusted to the grade teacher. Help from the television and radio stations, however, will in the future reinforce their work in a systematic manner, resulting in a wider area of action, we hope!

# La Influencia De Los Medios Tecnicos Masivos Sobre La Educacion Musical En El Uruguay*

Eric Simon

La implantación de la radio, de las películas y de los discos produjo en la década de 1930 a 1940, un fuerte declive en el estudio de los instrumentos musicales, lo que se notó ante todo en la crisis de los conservatorios particulares donde durante los primeros 30 años del siglo, habían acudido gran número de jóvenes para el estudio de instrumentos de toda clase, teniendo un lugar de preferencia el piano. Durante la década nombrada el descenso de alumnos fue tan importante que muchos conservatorios apenas podían salvar su presupuesto de manutención. Desde el año 1945, sin embargo, ha habido nuevamente interés en el estudio de instrumentos musicales, habiéndose notado desde entonces un interés creciente en el aprendizaje de los instrumentos acompañantes: acordeón, guitarra, como también el piano. Se ha notado, sin embargo, un decrecimiento en los amateurs para dedicarse al estudio de instrumentos de cuerda, de viento y percusión, como también en la realización de conciertos de cámara domésticos o estudiantiles. A eso se agrega el elevado precio de todos los instrumentos que integran la orquesta sinfónica, el costo enorme de un piano y la reducción del espacio en las viviendas modernas.

Los medios masivos han evidentemente cambiado el gusto musical. Existe enorme público para la música folklórica, música de baile y música de fácil entretenimiento. Por otro lado se ha notado una creciente capacidad auditiva para distinguir entre la buena y mala ejecución, exigiendo el público un acercamiento de la calidad de interpretación y ejecución a las ejecuciones oidas en disco o película.

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*This paper was received too late for translation.

Las investigaciones folklóricas de Lauro Ayestarán han aportado un valiosísimo material de investigación. A pesar de ello, gusta la música folklórica editada o arreglada frecuentemente por músicos aficionados, lo que no siempre representa una fuente étnica auténtica. Los conjuntos musicales, intérpretes en actos públicos, carecen generalmente de formación musical y ejecutan "por oído" improvisando e inventando combinaciones rítmicas y armónicas. Estos conjuntos tienen una enorme difusión en las radios y televisión uruguayas. (Hay 28 estaciones de radio y 4 de televisión sólo en Montevideo). Las estaciones de radio con sus entradas monetarias relativamente bajas, frecuentemente exigen la colaboración gratuita de estos conjuntos menores. La influencia de estos conjuntos a través del núcleo masivo de difusión es enorme y provoca el florecimiento de nuevos grupos aficionados que aparecen como hongos después de la lluvia. El contagio que ejercen es de deformación estética y seguramente alejado de toda práctica musical de fomento de elementos étnicos.

## Influencias Positivas

Existen exelentes discotecas particulares como también una discoteca y cintoteca oficial perteneciente a la radio del Estado. Los institutos de enseñanza carecen generalmente del correspondiente material debido al elevado costo de su adquisición. Actualmente ya no se importan discos en el Uruguay y todo está reducido a la producción local. Las firmas productoras tienen contratos con firmas europeas y americanas para la emisión en el Uruguay, siendo la producción de música de entretenimiento de mayor importancia para el rendimiento comercial de las empresas, en un mercado relativamente chico (el Uruguay tiene 2.500.000 habitantes).

Evidentemente, ha habido un mejoramiento notable en la calidad de ejecución y un erriquecimiento de la programación de las orquestas sinfónicas, recitales, etc.

Muchas veces los medios masivos interesan en obras nuevas, tanto en lo que se refiere a música contemporánea como especialmente a obras preclásicas.

El medio técnico ha adquirido una importancia primordial en la enseñanza de la Historia de la Música, Apreciación Musical, etc, por estar el educador musical frecuentemente desprovisto de la habilidad técnica necesaria para efectuar tales demostraciones.

En la Enseñanza Secundaria se usa un 50% aproximadamente del tiempo dedicado a la enseñanza musical para audición por medio del disco. Excepcionalmente por radio.

Existe en el país programas musicales para la educación primaria y secundaria. En las escuelas primarias hay un gran número de educadores musicales que ensenan cantos, rondas, juegos por imitación. En la Enseñanza Secundaria se enseñan bases de la Teoría Musical, Historia de la Música y canto en conjuntos corales. Para ello hay a disposición un grupo grande de profesores de música formados en un instituto especial dedicado en un curso de 4 años a dar un entrenamiento. Institutos de Enseñanza existentes para la formación del Educador Musical:

Enseñanza Primaria: Special Music Educator Institute and General Music Courses for all teachers.

Enseñanza Secundaria: Institute for High School Teacher Education.

En resumen: La educación musical en el Uruguay está establecida obligatoriamente en los planes de enseñanza primaria y secundaria del País. En la enseñanza primaria se dictan aproximadamente 60 minutos de clase por semana, en la secundaria 40 minutos semanales, tiempos evidentemente insuficientes para la elaboración de un plan ambicioso. Creo que los medios masivos puestos a disposición de las autoridades oficiales de enseñanza e institutos privados a nivel primario, secundario y universitario podrían provocar un cambio fundamental, siempre que se modernice el plan actual esbozado.

# La Ensenanza Musical En La Esceula Superior De Bellas Artes De La Universidad Nacional De La Plata*

Rodolfo Zubrisky

En el curso de la Sesión General realizada en la mañana del 16 de Agosto y presidida por la distinguida colega Elizabeth May, de California, tuve el honor de informar sobre la "enseñanza musical en la Escuela Superior de Bellas Artes de la Universidad Nacional de La Plata" y de participar en el "Panel discussion", conjuntamente con los profesores Wiley L. Housewrite de Florida, Emil A. Holz, de Michigan, Maria Luisa Munóz de Puerto Rico, Eric Simon, de Uruguay, y Frank Callaway, de Australia.

En dicha ocasión, expuse las razones que me impidieron enviar por escrito el trabajo con la debida antelación y ahora al hacerlo a "posteriori", siento la ineludible necesidad de referirme en primer término al Seminario Internacional de Educación Musica, que se realizó en Ann Arbor, Michigan, del 8 al 18 de agosto de 1966 con los auspicios del "United States Office of Education" and the "School of Music of the University of Michigan".

Han transcurrido 3 meses desde entonces y la decantación del tiempo me asegura que no estoy escribiendo bajo la influencia de los estímulos que me han rodeado durante la estadía en Ann Arbor, sino que realmente expreso convicciones íntimas que espero, reflejen en cierto modo, el pensamiento de todos los invitados extranjeros que participamos en el Seminario que constituyó sin lugar a dudas, la experiencia más importante de estos últimos años en el campo de la Educación Musical.

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*This paper was received too late for translation.

Quiero felicitar y rendir homenaje a las autoridades educacionales de los E.E.U.U., quienes a pesar de haber votado en 1965 una ley trascendental, creando la Fundacion Nacional para las Artes y las Humanidades, con el propósito de superar la instrucción en estos dominios y reforzar la enseñanza de las Artes en los establecimientos primarios, secundarios y universitarios, fundando nuevos Institutos de Formación Pedagógica y apoyando a los Institutos que presentaban un caracter piloto y de investigación, no titubearon en tomar la iniciativa de consultar a expertos de todo el mundo para resolver problemas de orden general e interno, con esa sabia mesura que la experiencia les ha dado a traves de las Conferencias Nacionales de Educación Musical (que se realizan cada 2 años) y por la influencia del "Music Educator National Conference", que constituye con sus 53.000 socios, una de las Asociaciones más poderosas y de mayor prestigio en todos los ámbitos de la educación en los E.E.U.U.

En dicho Seminario, pendagogos, instrumentastas, compositores, musicólogos y antropólogos, distribuidos en 5 comisiones de trabajo, tuvieron diez dias para estudiar y analizar el fenómeno provacado en todo el mundo, con motivo del auge de la Educación Musical, de acuerdo a las exigencias de la evolución simultánea de la música, la psicología y las tendencias sociales, para incorporarse como uno de los elementos más valiosos en la educación del niño y como una disciplina esencial en la formación y desarrollo del ser humano.

El alto nivel alcanzado por mis colegas norteamericanos, visto a través de la calidad de los trabajos presentados y los resultados obtenidos, la seriedad de los planteos en sus inquietudes, la franqueza en denunciar lo negativo, sumado al espíritu constructivo y patriótico que los anima en su búsqueda por resolver los complejos problemas de la Educación Musical, testimonian el grado de eficiencia que han alcanzado en ésta difícil especialidad.

El eminente colega Charles Leonhard, al hacer la evaluación del Seminario dijo: "Such a Seminar would have been unthinkable ten years ago. Only recently have we attained the degree of maturity necessary to face our problems and admit our deficiencies with such candor and grace as we all have here. We all owe a great debt of gratitude to the International Society for Music Education for its magnificent contribution to this maturity".

En efecto, estamos de acuerdo en que la labor encomiable del I.S.M.E. desde su creación, ha sido uno de los factores preponderantes que han hecho posible este milagro y los que como nosotros, vivimos a muchos miles de kilómetros de los Centros Europeos y norteamericanos, sabemos cuanto le debemos al I.S.M.E. y a través de él, a Vanett Lawler y a Egon Kraus, quienes nos han apoyado y alentado en todo momento en nuestro propósito de difundir y fomentar la Educación Musical en nuestro país.

En mi informe sobre enseñanza de la Música en los establecimientos secundarios en Argentina; habia escogido como modelo, la experiencia realizada en estos últimos 10 años en la Escuela Superior de Bellas Artes, dependiente de la Universidad Nacional de La Plata, ciudad distante a solo 60 kilómetros de Buenos Aires y que so distinque por su histórica trayectoria universitaria.

Esta Escuela tiene una estractura y caracteristicas muy especiales que le confieren una situación de privilegio, quizás única en nuestro país, por tratarse de un Instituto en el cuál se imparte la enseñanza en sus tres ciclos llamados Básico, Bachillerato Especializado y Superior.

El ciclo básico inicial es complementario de la escuela primaria y tiene por objectivo explorar las aptitudes naturales del niño para ayudar el futuro dessarrollo de ellas. Está fundada en la experiencia y la actividad "exploradora y expresiva del niño" que no debe encontrar otras limitaciones que las de sus propias aptitudes.

Se admiten en él, niños de 8 a 12 anos y cuenta con 300 alumnos que se reparten entre las dos especialidades: plástica y música. Los de musica, reciben dos clases semanales de Educación Musical y otras dos de iniciación instrumental ya sea violín, piano, guitarra o violoncello.

El segundo ciclo de 6 años de duración otorga el doble diploma: Bachiller Nacional y Profesor de Música de Escuelas Primarias, porque éste Bachillerato completo en cuanto a las materias científicas y humanísticas y al cual asisten 400 alumnos regulares, permite seguir simultaneamente la especialidad en: Violín, Piano, Canto, Organo, Guitarra y Violoncello que se complementa con los estudios de Teoría y Solfeo, armonía, Piano Complementario, Canto Coral, Morfologia y Análisis y Coniunto instrumental de Cámara.

Este ciclo medio, implica un preciso estudio de materias culturales dada la importancia que el factor cultural-humanístico-científico adquiere en la formación de los artistas y futuros profesores y coincide en cierto modo con el tipo de clase aludido por la profesora Marguerite V. Hood, en su informe sobre las "Non-Performance Classes in the Secondary Schools of the United States", donde señala el éxito obtenido en estos últimos años por las llamadas "Humanity Classes" en los E.E.U.U.

Nuestros resultados han sido positivos y se ha progresado mucho sin haber alcanzado todavía las condiciones ideales, al no haberse logrado derribar del todo las paredes que separan a los especialistas que trabajan encerrados en sus propias disciplinas ni crear aún verdaderos equipos homogéneos que tengan la visión de reconocer la importancia de las otras áreas culturales.

Además hay exceso de horas insumidas en algunas clases, que esperamos puedan reducirse a un nivel equilibrado para que el alumno disponga de más tiempo y pueda intensificar sus estudios en la especialidad elegida.

El Ciclo Superior está formado por cuatro Departamentos: Musica, Plástica, Diseño y Cinematografia; pilares esenciales sobre los cuales se asienta la estructura administrativa y pedagógica de la Escuela Superior de Bellas Artes.

Para ingresar a este ciclo de nivel Universitario, es preciso tener el diploma de Bachiller o Maestro y rendir un exámen de admisión en la respectiva especialidad.

Al cabo de 4 a 6 años de estudios se otorgan los títulos de Profesor Superior de Composición, Canto, Dirección Orquestal, Organo, Piano, Violín, Violoncello, Guitarra, História de la Música y Educación Musical.

Este ciclo que atienda a la formación de un calificado profesorado en el campo de las Artes, dota a los futuros artistas de claros y precisos medios para que se desarrollen de acuerdo con su vocación y preparandolos para una doble profesión: musical y pedagógica.

# The Function of a Professional Organization in Teacher Education in Music

Karl D. Ernst

In the profession of education the music teacher often finds himself in a lonely position. More often than not he is assigned to a school where he is the only music teacher. His science teaching colleagues will possibly find six or eight other science teachers in the same school with whom he may exchange ideas about science as a discipline and the various methods for teaching it. The music teacher is also quite likely to face another situation which tends to isolate him. The principal, head master, or curriculum supervisor for the school is probably not nearly as conversant with music and music teaching as he is with language, literature, mathematics, or even physical education. The music teacher must, therefore, have other sources from which to draw creative ideas for classroom use, and stimulation toward artistic development. Many school administrators may enjoy what they hear in the music room, but are inadequately prepared to nourish the music teacher's growth.

Coupled with this problem is the fact that music is one of the most comprehensive disciplines in the curriculum. It has a long and distinguished history. It has a vast literature which cannot be embraced in a lifetime of concentrated study. No amount of tertiary or graduate level study can ever fully prepare the music teacher for the magnitude of his task. He must continually read, listen, study, and perform toward widening his horizons in this fascinating yet demanding and difficult art.

In view of these brief observations, it is evident that the music teacher must find resources to nourish his growth. A professional music organization can provide some of these resources in nine different ways.

1. Through a planned program of national and regional meetings.

Meetings for music teachers can be a major source of teacher stimulation and growth. Professional organizations in most disciplines must plan meetings largely around lecture type presentations, even though the large group lecture is limited in its effectiveness. For example, with no travel expenses and a comparatively small expenditure of time, the lecture may be read. A meeting of music teachers will make only minimal use of the lecture. A music conference will offer a varied program including discussions, demonstrations, participating workshops, and performances. Few other disciplines have the potential for such dynamic kinds of conventions.

An effective professional organization will plan a schedule of meetings, on both a national and regional basis. The national meeting is important because it can give scope and prestige to the profession. It is able to provide speakers, demonstrators, conductors, and clinicians of great prominence and give recognition to the profession. It can also plan for exhibits of materials and equipment which support the teaching of music. The limitation of the national meeting is its inability to reach many of the teachers at the "grass roots" level. The regional meetings, on the other hand, if established on a small enough geographical scale, can potentially reach every member of the music teaching profession, bringing to him some of the inspiration of the national meeting, and involving him personally in the program and activities of the national organization. Professional meetings of these types are among the most potent means for providing in-service growth of teachers. The exchange of ideas, the observation of skilled teachers at work, the hearing of outstanding performance groups, the opportunity to come in contact with new music materials, instruments, technical aids, and other equipment: These are experiences which all music teachers need continuously.

2. Through committees which initiate study and research.

A regular pattern of well-planned meetings will normally generate a desire on the part of teachers with certain definite interests to correspond during interim periods and to exchange further their programs, syllabi, bibliographies, and other curricular materials. It will also frequently lead to the recognition of a need for a more formal arrangement between a select group of interested sons who might meet frequently for study and discussion, and report at a later date to an elected body or to a conference. Inevitably when music teachers get to know one another, they will find topics of mutual interest which need concentrated study. This self-generating approach is the ideal way to initiate study activities, because the problems which are selected will be urgent, and the persons who work on them will be interested and responsive. The profession of music education depends upon study activities of this kind in order to keep abreast of the rapidly moving age in which we live.

3. Through a program of publications.

For reasons cited earlier, music educators must be personally responsible for seeking opportunities for professional growth. An active publications program by a professional music education organization can assist toward this end. Such a program should include a journal at the national level which includes pertinent materials touching all aspects of music education and at all levels. It should keep teachers informed about current problems in music education, experimental activities, new learning resources, opportunities for graduate study, new books and periodicals, and people in the profession. Where feasible, smaller publications at the state or regional level should be initiated. These publications will be more informal and will emphasize program activities in a particular region and news about its teachers.

In addition to a journal, the professional organization has an obligation to publish the results of the study and research efforts of its committees. Such publications need not be formidable. Many of them will be based upon action research and will usually aim at solving some of the pertinent problems which music teachers face from day to day. Once a publications program is initiated, teachers will realize its practical value, and will be encouraged to participate not only as readers but as contributors.

Another important dimension of the publications program is the obligation for the professional organization to develop reciprocal arrangements with other teacher and administrator organizations so that articles written by music educators will appear in their journals. In many ways this is the most important part of the publications program, for it provides the best possibility for increasing the understanding of music on the part of those persons who have so much responsibility in determining the place which music will occupy in the curriculum.

4. Through providing liaison with other professional organizations.

The previous paragraph has suggested a publications activity which involves this kind of liaison. With the rapid increase in knowledge which must be mastered by young people, those who teach and administer the schools must be aware of the contribution of each subject in the curriculum. We are gradually becoming aware of the possibilities for integrating some of the disciplines through courses in the arts or in the humanities. There is some evidence of including the arts in history courses. A professional organization for music teachers has the responsibility of working with other educational groups in order to foster mutual understanding, and to plan for reciprocal activities, through both publications and conferences of appropriate professional organizations.

5. Through providing liaison with other music organizations.

In a discipline which has so many different facets, it is common to find that numerous specialized music organizations exist in order to meet certain specific needs of music educators. Such organizations might include groups such as the following: choral conductors, string teachers, voice teachers, musicologists, composers, publishers, instrument manufacturers, music clubs or performance groups, and honorary organizations. All these groups are interested in cultivating the performance and understanding of music. They are frequently in need of broad community and financial support. An organization of music educators which includes all levels and which encompasses all the peforming specialties, is in an excellent position to render an important liaison function both with and through these separate and more specialized music organizations.

6. Through providing liaison with government agencies.

Although each country will present a different problem with respect to government and the arts, almost all governments today exhibit some kind of responsibility for the nurture and support of the arts. An active professional organization of music teachers can be an effectual voice in informing government agencies about the status and needs of music education. It can also help interpret to the profession, the problems which governments face in their efforts to support the arts. Sometimes legislation such as copyright regulation is needed which is important to the entire music profession and the industry which supports it.

7. Through acting as a spokesman for the profession.

Several of the ways in which the professional organization might serve as a spokesman have already been mentioned. An additional one is that of informing the public in general about music and its role in society. The growing materialistic nature of our world makes it necessary to keep the public informed as to the place of music in our lives, particularly as it relates to the education of children and youth. It is not enough to speak only to those actively involved in the profession of education.

8. Through establishing purposes and goals for music education.

Each discipline is obligated to formulate and to express its objectives in an articulate manner. These objectives are important for the music teacher, for they are basic to curriculum planning, and to the teaching of every course and every individual lesson. Without long range purposes in mind, the teacher is easily side-tracked into ephemeral matters. It is also mandatory that general educators and the public be informed as to the objectives of music teaching. Even though there will be variation in curricular practices, the basic objectives should be uniformly understood and applied to the practice of music education. A music teachers' organization is the ideal body to develop a statement of objectives for the profession.

9. Through furthering an understanding of the international implications of music.

Though certainly not an international language, music is able to communicate with more persons than any other single spoken language. We have not yet tapped all the resources which music and the arts provide for increasing understanding among peoples. Professional music teacher organizations which represent national groups are already cooperating in various ventures through the International Society for Music Education. This Seminar, the six ISME Congresses which have already been held, the International Music Educator, the exchange of publications, planned travel and study arrangements by teachers on leave, student-study-abroad programs, cultural exchange programs--all these are evidence of the potential for music as an ingredient in promoting better understanding among people of all nations.

# The Function of the Organization of American States in Music Education

Guillermo Espinosa

We are all aware that one of the leading characteristics of our civilization has been the development of the various aspects that comprise culture. We are conscious, also, of the prominent role that music has played in the civilization of every age. This has been true, particularly, during the current century, which has recognized music education as a leading element in the formation of man's general culture, not only with respect to its value and significant aesthetics as a basis for a concept of a world of beauty, but also in terms of its contribution toward the development of the child's personality and of a sense of cooperation, music being an art that involves the participation of many, and reaches into all areas of society.

This idea was, of course, fundamental in the Latin American educational system. Hence, among the cultural activities of the Organization of American States, the oldest international organism in the world, music has been recognized as a basic factor in the cultural program, and the Organization's recent attention to music teaching marks the beginning of remarkable achievements in its behalf.

Music in the Latin American nations followed a trend very similar, though not equal, to that of the Latin countries of Europe. It was highly esteemed during the conquest and renaissance periods, and incorporated into the schools on the university level just as it had been in Spain. Later on, however, interest waned, and the art followed the same sharp decline that it had suffered in the Iberian Peninsula. For some time music activity remained subordinate to the religious ambience, and it was not until the nineteenth century, following independence, that attention was again focused on it. However, it soon became overshadowed by theatrical and church activities, delaying for a considerable length of time the existence of a program in which music creation and concerts were enjoyed on the wide scale that prevails today.

The Latin American conservatories finally developed systems of music education on the elementary and secondary school levels, which led in 1944 to a survey by the Pan-American Union of the status of music education in these countries and research on the principles and methods employed. With the aid of the Music Educators National Conference of the United States, the Pan-American Union put into effect in 1942 a project of cooperation among the American republics in music education.

This pro-cultural activity followed in Latin America has matched that observed in other parts of the world. National meetings have been held to study the matter, and in 1953 several countries of the Hemisphere sent delegates to the First International Congress on Music Education in Brussels and to the First Meeting of Directors of Music Conservatories in Salzburg. At each the status, role and aims of music education were examined in the light of the societies in which we live and in relation to the general research studies that had been made, as well as those corresponding to the particular specialized phases of music.

The creation of an inter-American organism that would coordinate and review the status of music teaching in the Americas and develop broad inter-American cooperation in that field was studied at the First Latin American Music Festival of Caracas in 1954. This was followed in 1956 by the inclusion in the acts of the Inter-American Music Council (CIDEM), formed at the Council's founding, of a fundamental aim to "convoke periodic meetings to consider problems related to music education." This in turn led to a recommendation at the Council's Third General Assembly that the governments include music in their general study plans, in some countries added to the educational programs for the first time. In 1960 CIDEM called the First Inter-American Conference on Music Education, which met at the Inter-American University in San German, Puerto Rico, and brought into being the Inter-American Institute of Music Education, under the sponsorship of the Faculty of Sciences and Musical Arts of the University of Chile in Santiago.

Every consideration was carefully weighed prior to the decision to place the Institute's headquarters in Chile. The primary reasons behind the decision were the age and tradition of the country's existing institutions (the National Conservatory, founded in 1849, and the University of Chile, inaugurated in 1842), and the fact that the arts since 1929 had been included in the program of higher education, thus allowing the benefits not only of a solid institutional basis employing the very best available standards, but of the rich and traditional experience of several generations, as well. The Faculty of Sciences and Musical Arts, which was an outgrowth of the Faculty of Fine Arts created in 1929, placed music in its own separate category when in 1949 it was founded as a part of the finest educational institution of the country. Music education has been encouraged in the country's regular-term schools and in those of the elementary and secondary grade levels for nearly eighty years, and during the more recent decades it has had a prominent place. The Ministry of National Education, in cooperation with the regular-term schools and with its own organisms, has adopted the practice of training elementary teachers in music and of acquainting them with the music plans and programs of all of the schools of the country.

But it was the University that, more than twenty years ago, took the initiative of organizing the Association of Music Education in charge of training music teachers for the secondary schools, a program that is carried on by joint cooperation of the Faculties of Sciences and Musical Arts and of Philosophy and Educational Sciences. Therefore, in view of these circumstances, the Inter-American Music Council agreed upon the University of Chile as the seat of the Inter-American Institute of Music Education, whose functions are the technical preparation of future Latin American music educators, with the training conducted in the native language and the development and coordination of the various existing systems of music education. The Institute also acts as advisory body to the various governments in matters pertaining to the field. The Second Inter-American Conference on Music Education, held in Santiago, Chile, in 1963, studied the advantages and prerogatives offered by the establishment of the Institute at the University, and ratified the recommendation of the First Conference held, as mentioned previously, in Puerto Rico.

Relations between the Inter-American Institute of Music Education and the Organization of American States were established in 1965 by means of an agreement between the OAS and the University of Chile, whereby each would provide technical and economic cooperation. The agreement includes the creation of special OAS grants enabling students of all the Latin American countries to study music education at the Institute. Steps are now being taken to arrange the Third Inter-American Conference on Music Education and to organize the Inter-American Society for Music Education, which will function as a regional organism of the International Society for Music Education.

# The Role and Function of the Professional Organization Of Music Education As It Relates to Teacher Education

Vanett Lawler

It seems to me that in an international seminar devoted to teacher education in music, it is particularly fitting that we have some time to consider the role and function of a professional organization of music education.

First of all, we should consider the following question:

Does the professional organization have a role and function in teacher education in music? The answer is definitely in the affirmative. Second, what is unique that a professional organization has to contribute to the advancement of teacher education in music? There are many unique contributions of a professional organization. Here in the United States I think it is safe to say that the professional organization, the Music Educators National Conference, has been the nerve center in the development of teacher education. The MENC is now in its sixtieth year, and throughout this long history the organization has steadfastly recognized that no part of its program has been more important or indeed as important as the training of teachers for the schools. How has this been accomplished within the professional organization? Through many different programs:

(1) Through the columns of the official magazine, the Music Educators Journal which is now being published nine times during each school year with a circulation of more than 60,000. The magazine consistently includes articles by distinguished music educators and general educators in the field of higher education.

(2) Through the publication of the MENC Journal of Research in Music Education, a quarterly periodical devoted to scholarly articles and research

principally in the field of higher education, with a circulation of more than 8,000.

(3) Through the MENC Music Education Research Council.

(4) Through regularly appointed committees on music in higher education.

(5) Through carefully planned workshops, seminars and symposia at national, division and state meetings dealing with in-service and pre-service education of music teachers.

(6) Through the organization in colleges and universities of more than 400 MENC student member chapters totaling over 17,000 future music educators who during their years of preparation for the field of music education have an opportunity to become acquainted with the spirit of MENC, with its publications and its services.

(7) Recently, through the establishment of a number of institutes for music in contemporary education at universities throughout the United States--made possible through a substantial grant from the Ford Foundation to the MENC Contemporary Music Project for Creativity in Music Education. Through these institutes some forty universities and public school systems in the United States will undertake two-year pilot programs aimed at musicianship education in depth for all music students. The programs will explore ways of providing professionals, teachers, or dedicated amateurs with a broad perspective of their field by helping them relate various musical disciplines--composition, pedagogy, history , performance, theory. It is anticipated that this particular project will have a profound effect on the entire field of teacher education in music.

I have enumerated only a few of the accomplishments of the professional organization, the MENC, in the field of teacher education in music. Many more accomplishments could be mentioned.

It seems to me that this enumeration serves to answer in the affirmative the question whether a professional organization of music education has a definite role and function in teacher education in music.

The second question raised earlier was: What is unique about the contribution of a professional organization to teacher education in music? Some of the answers to this question are:

(1) It is a unique contribution because within the professional organization there are unlimited opportunities for voluntary contributions by experts in higher education, both general educators and music educators.

(2) It is a unique contribution because within the professional organization there are unlimited opportunities for experimentation with the view always to the improvement of the preparation of teachers.

(3) It is a unique contribution because within the professional organization there are opportunities for the sharing of experiences not provided through any other channels.

(4) It is a unique contribution because within the professional organization there are opportunities for widespread dissemination of information.

(5) It is a unique contribution because within the professional organization there is provided a continuity from year to year and over a long period of years not provided in any other way.

## Report of Elementary Sub-Committee

### Summary of Information Secured Through Questionnaire

Questions and Answers

1. Teacher Training

   a. At what kinds of institutions do you train elementary music teachers?

| | |
|---|---|
| At teacher training colleges and normal schools | 6 |
| At universities | 2 |
| No training provided | 2 |
| At conservatories | 1 |
| At conservatories or teacher training colleges | 1 |
| At universities or teacher training colleges | 1 |

   b. For how long?

| | |
|---|---|
| Four years | 6 |

The rest of the answers varied from no training to six years.

2. What proportion of music specialists do you have?
   Disturbingly small reported by all but three

3. Activities

   a. Singing?

   Much stressed. Indigenous folk songs, folk songs of other cultures, art songs, rounds and part singing variously reported.

   b. Instruments?

| | |
|---|---|
| Rhythm band | 9 |
| Recorder | 5 |
| Orchestral instruments | 4 |
| Guitar | 3 |
| Ethnic instruments | 4 |
| Orff instruments or similar | 3 |
| Ukulele | 1 |
| In conjunction with singing only | 1 |
| Tone bells | 1 |
| Autoharp | 1 |
| Too much piano and autoharp | 1 |

c. Movement?

| | |
|---|---|
| Folk dances | 6 |
| Musical games | 3 |
| Free movement | 2 |
| Especially in kindergarten and grades 1 and 2 | 1 |
| Little, but want it | 1 |
| Only in some schools | 1 |
| In connection with singing only | 1 |
| Eurhythmics | 2 |

d. Listening?

| | |
|---|---|
| Records (Art music and other cultures, folk music variously reported). | 5 |
| Broadcasts | 3 |
| Concerts for children | 3 |
| Active listening as opposed to passive | 3 |
| Tapes | 2 |
| Piano concerts | 1 |
| Music especially composed for children | 1 |
| After grade 3 | 1 |
| In conjunction with singing | 1 |

e. Music Reading?

| | |
|---|---|
| In relation to other musical experiences | 5 |
| Yes | 3 |
| Poorly done or neglected | 3 |
| Experimental | 1 |
| After grade 3 | 2 |
| In | 1 |

f. Ear Training?

| | |
|---|---|
| Not well done or seldom | 5 |
| In relation to other experiences | 3 |
| Sometimes | 2 |
| Well done in one school only | 1 |
| High level, with fixed do | 1 |
| In connection with reading | 1 |
| From the beginning | 1 |

g. Composition?

| | |
|---|---|
| Very limited | 5 |
| No answer | 2 |
| In connection with ear training and music reading | 2 |
| Songs, rhythmic movement, and dance | 1 |
| In one school only | 1 |
| Through improvisation on a rhythmic ostinato, or with a melodic pattern as model, or at the beginning of a piece | 1 |
| Yes | 1 |

nib. When two respondents to the questionnaire from the U. S. A. gave the same answer to a question, it was counted only once. Some people gave more than one answer to a question.

4. What do you consider your greatest problem?
(There were multiple answers to this question.)

| | |
|---|---|
| Need for well trained music specialists and/or classroom teachers trained in music | 11 |
| (It was not always clear which category was intended.) | |
| Lack of governmental financial support | 2 |
| Lack of teaching materials and equipment | 2 |
| Lack of clarity in regard to objectives | 2 |
| Old fasioned or poor singing material | 2 |
| Lack of classroom teachers trained to teach music reading | 1 |
| Lack of music rooms | 1 |
| Lack of time for music study in the schools | 1 |
| Need for a music specialist in each school | 1 |
| Poor instrumentations | 1 |
| Need to strengthen instrumental programs | 1 |
| Too many competitions | 1 |
| Lack of sequence in curriculum | 1 |
| Contrast between high degree of training of music teachers and what he can do with little time allowed or governmental support | 1 |
| Lack of supervision | 1 |
| Difficulty of finding the "proper forms for ethnic and cultural backgrounds of children (Israel) | 1 |
| Need to combat cheap music | 1 |
| Need to provide for artistic and professional growth of teachers | 1 |
| Resistance to change | 1 |
| Lack of instruments | 1 |

Resolution

The education of the classroom teacher should include basic training in the art of music. The elimination of music from the curricula in some countries is noted with regret.

N.B. The above resolution was passed by a majority vote of those present at the second meeting, but not without opposition. Some people felt that a musically trained classroom teacher would displease the specialist.

Respectfully submitted,

Brunilda Cartes, Chairman

Elizabeth May, recorder

## CHAPTER VIII

# SPECIAL AIDS FOR MUSIC TEACHERS

### Introduction

The modern world with its many inventions and mechanical devices has had a tremendous impact on methods and materials for teaching music. The International Seminar on Teacher Education in Music provided a display room with exhibits from many countries of the world. These included books, pictures, slides, films and filmstrips, recordings and programmed materials.

In addition to demonstrations of the equipment and teaching materials on display, some regular sessions on the use of this equipment were conducted. Along with the following presentations at these sessions, there were also other descriptions of music teaching in various parts of the world, where such equipment is used. Included was a description of the TV teaching in the Philadelphia schools given by Louis G. Wersen, Director, Division of Music, Philadelphia Public Schools.

# Innovations in Teaching

Donald J. Shetler

For the past few weeks I have had an opportunity to watch progress in action. Several carpenters are engaged in building a new home near by. Of course, they use a hammer, a saw, a T-square and the required number of nails and boards. Their work, however, progresses rapidly and in a highly efficient manner chiefly because of several power tools they have available. Each man knows how to use the equipment and uses it frequently. Very soon the house will be completed and the equipment will be moved to another location where the whole process will doubtless be repeated.

If music educators would learn to use their available power tools I wonder if their "building process" might be improved in the same manner. Current teaching practices must be dictated by realistic awareness of massive change in public education. During the past decade, school organization, educational philosophy, and applied technology have all remarkably changed the teaching-learning environment in which we are obliged to work daily. Listed here are a few of the most significant changes:

a. We have more schools, more students and larger student bodies.

b. Facilities for teaching are improved, both at the elementary and secondary level. More space is available. The functional utility, convenience and attractiveness of new music departments is a remarkable improvement over facilities used for music teaching 20 to 30 years ago.

c. Since there is an increasing awareness of the importance of arts study for all students, more students are finding their way into the music department.

d. The availability of new tools for teaching increases the possibility for vitalizing the mechanics of communicating ideas at all levels of education. Federal funds now support the purchase of a good deal of this equipment in most school systems and colleges.

e. Changes in scheduling practices require us to teach more students in less time. The curricular revolution presently going on at the secondary school level calls for attention to the problems created by this situation.

f. Opportunities for teacher re-training are increasing. New directions in combined teacher-performer careers are indicated.

g. The impact of recent national conferences and symposiums is beginning to be felt at all levels of teaching and educational research.

h. Increasing research in the area of concept communication through programmed learning, the improvement in the communication of this research to all in music education, makes available a wealth of new information.

The horizons for the improvement of the total music learning-teaching, teaching-learning continuum are limited only by the imagination and creativity of teachers. Traditional barriers to change must be surmounted by careful study and planning. Our goal of maximum effectiveness may never be attained unless we work from basic objectives that must support any effort to improve teaching. The hardware, instructional aids, or teaching machines are just machines. Although they may amplify, clarify, dramatize, accelerate or substitute for reality, they are at best highly efficient distribution systems. The teaching is the essential link in this communications chain. We might ask ourselves these questions before we attempt to use instructional media in our teaching: (1) Am I communicating ideas to the maximum number of students at a maximum efficiency level? (2) How can I best use the media to advantage? (3) Can I operate the equipment properly and with ease? (4) Can I support the use or non-use of specific media in relationship to my general and specific instructional goals?

Here are a few of the new approaches that are being used now in music teaching and that merit continued study:

1. Programmed Instruction. Published materials are now available in several areas of music theory with direct and supplemental instruction in performance skills. Experimental materials are being developed for use in the teaching of form and content of music. These efforts are all based on operant theory and are being continuously refined and improved.

2. Films and Filmstrips. We are now able to bring examples of fine teaching and curricular materials into the classroom via films and filmstrip. The use of these aids has gone far beyond that of experiment and basic research. We are now able to supplement instruction in all areas of music teaching by the use of films and filmstrips with high fidelity sound. Also available are films or video tapes of locally-produced or commercially-produced television shows. Local school systems are beginning to build libraries of films and filmstrips that circulate throughout the system. Newly available are single concept films on 8mm. cartridges. Projection equipment has been remarkably improved. It is now possible to feed optical sound tracks through high fidelity amplifier systems and produce entirely satisfactory sound to accompany films.

3. Records, Tape Recordings. Examples of excellent musical performance are available for all levels of music teaching. We have still not realized the full potential of the use of stereo record playing equipment. My recommendation is that we install such equipment in every music classroom. It is possible to obtain highly portable solid state record players and tape recorders that will produce beautiful sound for use in music teaching. Since music is an auditory experience we cannot continue to reproduce music on poor equipment, improperly operated, and often poorly programmed, for the curriculum. We should make extensive use of stereo tape to record rehearsals, to document concerts, or contest performances. An accurate image

of recorded sound is important in teaching children concepts of correct intonation and expressive tone quality. I have recommended that we abandon the use of disc recordings in much of our music teaching and make increased use of high fidelity tape recorders. Many publishers are now making records of music published for both elementary and secondary classroom teaching. Record catalogues list almost infinite series of recordings of the master works of our musical heritage for use in the study of music literature.

4. Radio and Television. High fidelity multiplex FM radio is available to residents of a large part of the country. It is not as widely used as it could be for both in school and out of school listening and study. Music teachers in some areas tell me that they have recorded rarely performed works on high fidelity stereo tape for use in the schools. If you do not presently have stereo or multiplex FM broadcasting in your area, explore the possibility of the establishing of such a station. The radio station WBBF-FM of Rochester, New York broadcasts concert music of all sorts twenty-four hours a day and recently won a major award in broadcasting for its excellent programming. Hundreds of school systems are now using closed circuit television or broadcasting television for enrichment or direction instruction in many curricular areas. State-wide ETV systems are now operating in a large part of the country. So far we have used educational TV to supplement elementary music programs and in general music classes at the junior high school level. Certain school systems have made a more functional use of this new tool in the area of rehearsal and teacher training. An important new development is the availability of comparatively low cost portable video tape recorders. Operation is simple and fidelity of both picture and sound is excellent. Music educators are encouraged to support local efforts to establish educational television stations and to encourage local use of educational TV throughout the school system. It is possible that in the very near future we may be able to

make a wider use of commercially-produced video tapes. The NETRC music series are now available, both on video tape and as 16mm. films.

5. Visual Systems. 35mm. slide projectors equipped with magazines and keyed to high fidelity tapes offer an excellent presentational technique especially suited to the study of music literature and history. Overhead projection is a rapidly expanding field formerly used in other areas of instruction. Prepared materials are now available from several publishers and rapid preparation equipment, simple to operate, has become available at reasonable prices. Such equipment is highly recommended for use in all music teaching. Overhead transparencies are especially useful in the study of musical theory and in making printed scores available to large groups for study.

We must take a serious look at our methods for training teachers. Most teachers tend to use the approaches and techniques they learned in the process of their own training. Many schools and college departments of music do not even own basic high fidelity record players. The equipment mentioned above should be available for use in music teaching methods classes. Many who are entering public school music teaching have no knowledge of the potential this equipment has for improving instruction and no skill in the development of materials or operation of equipment. A possible approach to remedy the problem might be the development of short term workshops either during the school year or during summer sessions. Such a workshop in instructional media utilization for music teachers was recently held during the summer music project at Western Reserve University in Cleveland, Ohio. Teachers developed entirely new approaches to the use of materials and created their own instructional media items for use at all levels, from kindergarten through teacher training. Many utilized a cross media or systems approach. Both the instructional content and presentation technique of items produced was of a high level. Demonstrations were presented at the conclusion of the workshop by several groups of teachers. A great variety of media was used most effectively. Perhaps more important than the acquisition of operational skill was the remarkable enthusiasm and interest in increasing their efficiency that all teachers exhibited. Undoubtedly, many of the concepts learned during the workshop will be used in their classrooms during the year. If we are to keep pace with the current developments in education each of us must make an effort to learn more about the strengths and weaknesses of educational technology. We must be willing to experiment, to try to improve, and to discard safe but often inefficient teaching procedures. It is my deep conviction that such efforts can only lead to a much improved efficiency for music teaching at all levels.

[Mr. Shetler followed his address with a demonstration of a variety of equipment useful in the teaching of music, including programmed learning materials, teaching machines, films, slides, and other audio-visual teaching devices.]

# Festival of Song
## The Radio Classroom in Elementary Vocal Music
## From The University of Michigan

Ruth Dean Clark

Here in Michigan the problem of teaching vocal music to isolated areas has been solved through the Radio Classroom. The Festival of Song broadcast is brought twice weekly to the rural elementary children in Michigan from WUOM, our University station.

Seventeen years ago there was no organized music program in our rural schools. The need was there, but how could all these schools be reached with the minimum of cost and maximum effectiveness? A radio classroom seemed the obvious answer. Radio alone was not enough , however. In order to be effective, each child needed to have his own book and each teacher a lesson plan and accompaniment book. This was the dream of Orien Dalley as these were his thoughts. Through his efforts, and those of WUOM, and Marguerite Hood of the School of Music, 70,000 boys and girls from kindergarten through eighth grade now have a vocal music program twice weekly in their own classrooms. The Festival of Song has been crossing the airwaves of Michigan for sixteen years. It is available to county schools, city schools and parochial schools, throughout the state of Michigan. Any classroom has only to write to WUOM, our University station, and materials will be sent. With a twist of the radio dial, Festival comes directly to their classrooms. In addition personal contact is made through individual live festival programs at the end of the year. This I will cover later.

A total of 56 Festival of Song broadcasts, thirty minutes in length, leave WUOM each year. They encompass singing, rhythmic activities, music reading, a little ear training, music listening, and this last year, thanks to our instrumental students, a unit on the orchestra. In this unit each instrument was heard and discussed individually.

Before I cover the content of the program, perhaps it would be best to talk about the staff and their responsibilities. The director, whom I prefer to call the radio teacher, prepares the books during the summer. She writes the scripts and teaches as well as accompanies during the broadcasts. She also answers correspondence in relation to the music class itself. In the spring she conducts live festivals in the many areas. The consultant, Mr. Dalley, is available during the broadcast season for suggestions and recommendations to the radio teacher. It is he who schedules and makes all travel plans and arrangements for the festival tour. Mr. Dalley is well acquainted with teachers, principals, and superintendents in the areas we serve, so that he is most helpful as a consultant. His services are also available to the teachers during the school year. Four student quartet members sing and generally act as pupils in the classroom during the school year. They too accompany us on the tour. The staff at WUOM makes itself available for consultation, technical, and secretarial services.

Books are furnished to the students at a cost of 25 cents a copy. These are usually paid for from school funds. As I mentioned before, these books are compiled in the summer by the radio teacher. Looking at the song books, one can see that an effort has been made to present music from as many sections of the world as possible. The books include folk music for dancing and singing, action games, humorous songs, songs by famous composers, less famous composed songs, partner (two-part) songs, rounds, canons, and musical games.

I would like to talk for just a minute about part singing. Looking through the song book you will find many part songs. These are to allow for growth in areas where the boys and girls sing easily in parts. Not all parts are taught on the air as we have kindergartners and first graders in the classes too. Needless to say, rounds, canons, and partner songs are most commonly used on the air. We do have areas where dancing is frowned upon, so the dancing and more complex part singing are included at the end of the lesson.

The books contains sixty songs; four of these are review songs from the previous season to start the new school year. This provides one new song for each broadcast. In the original choice of materials, I think you will find eighty songs and dances a necessity. Copyright and permissions are increasingly a problem. If you start with eighty, this will insure sufficient materials to print a book of adequate range. In my two years, our total permission costs did not exceed thirty dollars per year.

The teacher's manual provides the schedule and lesson plans for the year. On page 7, you will find in the left hand column that there will, for example, be a program on October 15 carried by WJOM in Ann Arbor and by the Grand Rapids station. A master tape will be made of this and from it twenty-four additional tapes which will be shipped to other stations and broadcast at a later date. In some cases we ship tapes directly to the school since there are no local stations willing or able to give commercial time during the school day. I believe there are about six such cases. It is of prime importance that we have the cooperation of all participating stations. Each spring when we visit an area,Mr. Welliver, WUOM Music Director, visits the individual stations to thank them and to work out any problems incurred over the year. He is our goodwill ambassador for the stations. It is no samll task to maintain a feeling of cooperation when these stations all give commerical time. As you can guess we compete with the World Series and various other programs of great public appeal.

The broadcasts themselves are thirty minutes in length, and are given twice weekly, at designated times. Each time the singing quartet, chosen from the music students here at the University, gather around one microphone, the radio teacher is on another microphone at the piano, the announcer is at his table for station identification, and in the control room are the engineer and consultant. We open with the theme on page one of the song book and from there the lesson begins. The radio teacher briefly greets the boys and girls and gives them a brief schedule of events for the day. She lists the materials to be used as, perhaps, a triangle, drum and a pencil. With a slight introduction to the mood or setting the program begins with the singing of a familiar song that has not been completely learned by the children. Then perhaps they play a musical game which is a music reading lesson. Now a new song is introduced with a little background. Perhaps it has geographical significance, or is interesting from a social studies point of view. The radio teacher points out whatever is significant in the hope that the classroom teacher may be able to work it in with her plans. The quartet usually sings the whole song while the children listen and follow along in their song books. If the class is experienced, a section of this song may be read. After the song is presented, it is taught phrasewise or in some other suitable way. Seldom is the music separated from the text unless the words present a great problem, since this is one of the ways the classroom teacher can help.

We may have a rhythm lesson, or phrasing lesson, depending upon what needs to be taught. Throughout the program we review songs with a variety of approaches and sometimes we learn a folk dance or have a listening lesson. I found it best to limit each activity to five minutes and then have a change of pace. Sometimes an activity may take only forty-five seconds: this is about the timing for our musical game. All scripts are written and timed in advance. However, the program sounds more spontaneous if you work half of the time with the script and half without it. Often our quartet members, posing as children in the classroom, engage in a simple question and answer dialogue with the teacher. This adds freshness and reinforces the lesson. Our rehearsal time is fifteen minutes for each thirty minute broadcast period. We rehearse new songs and set up the questions for teacher and quartet. Often a familiar song needs a new tempo, or some attention, but we do not rehearse the whole show as this takes away from the spontaneity. At all costs it must sound alive and enthusiastic. At the end of the class the radio teacher suggests things to accomplish on the days between broadcasts. The children and teachers are thanked and encouraged. On some occasions I close with a question. I think here it should be said that you must teach on the air everything you expect to be taught in the classroom, since you cannot be sure of what takes place between broadcasts.

Each spring the Festival of Song group leaves Ann Arbor to visit and conduct live festivals in central and accessible areas for as many participants as possible. On page 13 or the teacher's manual you will find directions for the spring song festival. On the next page is the program for songs, dances, and suggestions for costumes, etc. Finally on page 17 is the application for special activities. This section is self explanatory. It might be of interest to know that we make a record of the dances. The dance directions are on one side and the music on the other. This gives the boys and girls an opportunity to rehearse without using as much air time and builds a permanent library of dances in their schools.

The tour of festivals is spaced over approximately three weeks. We travel in a university station wagon with three of the four quartet members, Mr. Dalley, the consultant, Mr. Wellever who visits the stations and the radio teacher. While on tour, we have at least one live festival daily and when necessary two. It is a most exciting experience. Sometimes we have four or five hundred children, sometimes two or three thousand. It provides an opportunity to meet the groups personally and hear what they can do. The quality of achievement is exciting and it is often difficult to imagine that such results can be accomplished by radio. However, the goals are achieved and the music taught and loved.

Whenever possible, it is a great help to the radio teacher to visit a near-by classroom while the program (taped in advance) is on the air. There are so many levels of development and so many possible ways of teaching. Since you are working with adults in the radio studio it is helpful to see and hear different reactions. This gives you a whole new insight to your approach.

If ever there were a heartwarming experience, this would be it. To see so many excited bright faces and to have such cooperation from both teachers and pupils is an experience never to be forgotten.

## Mass Media and Electronic Devices in School Music Teaching: Recordings and Tapes

Bessie R. Swanson

In the United States, as in other countries, we now find recorded discs and tapes indispensible to a good program of music education at all levels. Such resources enable us to put the direct emphasis on aural musical experience and analysis which are central to any study of music.

Every school district and county office with which I have been associated in California has had a course of study for music that included listings of musical compositions to be used in each grade. In small districts, and in a county office providing direct supervisory service to a large number of small schools, the music supervisor works with the audio-visual director in the purchase and distribution of the necessary records. In large school districts the supervisor of music makes recommendations to the building principal who controls the budget for his school.

At the elementary level where a variety of short compositions are needed, we have been greatly aided by the publication of record libraries designed especially for these grades. The RCA Victor *Adventures in Music* Series (ten 33 1/3 12-inch discs) and the *Bowmar Orchestral Library* (eighteen 33 1/3 RPM 12-inch discs) are two collections that presently are widely used in California schools. The selections are representative of musical styles from the baroque to the contemporary, and teaching notes that accompany each album show musical themes and outline the more important features that might be studied in each composition.

Teachers use these basic resources and other selected recordings in class lessons, and they often provide a "listening corner" in the room where a child can plug a headset into the record player for individual listening. Such opportunities within a classroom, or as part of school library facilities, permit enriched, in-depth study by children who have special interests in music. In teacher-training institutions the annotated record collections are used to show the scope and depth of elementary music study and to show how related musical activities can be incorporated into such a study.

Young people in the junior and senior high schools can consider musical styles and forms in greater depth. Since class time for listening and study is limited, single movements from representative major works are selected. With the wide variety and general availability of good commercial recordings the teacher has little difficulty in obtaining any desired selection, providing he has sufficient budget. In large school districts the course of study is laid out by a staff of music specialists and the necessary discs and tapes are provided by the central music office. Some of the song books for junior high school music include short units of study with annotations and thematic excerpts. Music in Our Heritage (Silver Burdett Co.) is one book, with related records, that includes some pages of full scores for study by the pupils.

Other especially prepared commercial recordings are being made available for use in secondary schools. The anthology, A Treasury of Music (RCA Victor and Ginn Company), for which William Hartshorn is general editor, provides recorded music and teaching notes for selected movements from concertos, symphonies, and other forms. Music teachers frequently draw material from the recorded historical collections such as Masterpieces of Music Before 1750, with a related book by Parrish and Ohl ( W. W. Norton & Co.), and The History of Music in Sound, Gerald Abraham, general editor.

In addition to selected recordings which are representative of the various forms and styles of music in the Western European culture, teachers in the United States make considerable use of annotated collections of folk music such as the Columbia World Library of Folk and Primitive Music, Folkway Records, and the Unesco Musical Anthology of the Orient. Many teachers have their own favorite recordings of folk songs and dances from countries whose music and culture are studied in special units.

Recordings of songs play an important role in elementary music education in this country. At the present time most publishers of school music books provide recordings of all songs in each graded book. A school music book is designed and used not only as a tool for teaching music reading, but as a collection of music literature representative of different styles appropriate to the singing abilities and listening interests of children of a particular age. Although the quality and appropriateness of recorded performances vary considerably, we find the better recordings to be helpful both in the children's learning of songs and in their study and analysis of the music.

Other song recordings include those used in conjunction with elementary foreign language study. Music educators have cooperated with foreign language specialists to provide recordings that are of good musical quality and yet are essentially simple, with clear enunciation of the words.

In all schools with which I have been associated, a record player has been a part of the permanent equipment in each primary classroom, and the ratio has been one record player shared by no more than three classes at the intermediate level (grades four, five and six). Special music teachers at any level are provided with good tape and disc record players. Several copies of recordings for the basic song books and a basic listening library have been available in every school. I believe it is essential that we have mass production of less expensive discs and tapes designed especially for educational use.

Music teachers at all levels use tape recording equipment so that pupils can hear and more objectively evaluate their own performances. Rehearsals and concerts of prepared programs as well as improvisations and short works composed in classrooms are recorded.

Tape recordings of the speaking and singing voices of teachers in training aid in the self-improvement of the individual. Although recorded singing voices occasionally are used to orient the prospective teacher to the vocal problems to be met in work with children and young people, much more could be done in this area. We have need for high fidelity recordings of different problem voices as well as samplings of the variety of voice qualities to be expected. Such recordings should be accompanied by pertinent commentary so that young teachers will better understand the voices they must work with and the objectives to be sought at all ages.

In this technological age I am sure teachers have need of more than a pitch pipe for adequate programs in music education. We must insist upon and expect school districts to provide funds for recorded materials and equipment. Although we hope to find better ways of bringing in depth study of music to the talented, the education of the masses makes it essential that we draw more teachers into the program through the use of well prepared published and recorded materials.

# CHAPTER IX

# RESEARCH AND TEACHER EDUCATION

## Introduction

Music education as a relatively new professional field is currently the focal point of a considerable body of much needed research. For some years the profession was regarded as an area of practical activity in which basic skill and knowledge in performance and methodology were more important then extensive study with an abstract scholarly emphasis. As the field has increased in scope and significance, however, and acquired breadth of historical interest, many of the inquiring minds involved in it have seen the importance of research, historical, scientific, ethnomusicological, therapeutic, etc. An increase in the significance of scholarly study related to the problems of music education is certain to be a mark of the future of the profession.

# Outline Of Considerations Relating To Research In Music Education

Allen P. Britton

- Types of Research
  - Scientific
    - Medical
    - Psychological
    - Methodological
    - Mechanical
  - Historical
    - Musicological
    - Sociological
  - Survey: Information Gathering
    - Status
    - Opinion

- Research Agencies
  - Graduate students
  - Teachers and professors
  - Music industry
    - Individual companies
    - Trade organizations
  - Teachers organizations
    - MENC-MERC
  - U. S. Office of Education
    - Individuals
    - Institutions

## Research Reporting

- Journal of Research in Music Education
- Bulletin of the Council for Research in Music Education
- State journals (Colorado, Missouri, Pennsylvania)
- Journal of Band Research
- Miscellaneous musical, acoustical, psychological journals
- Textbooks
- Special publications
- Ohio State University- USOE project

## Perplexing Problems

- Lack of coordination
- Image of scientific research
- Place of research in preparation of music educator

## Needs

- International Research Center
- Translations of articles
- Dissemination of findings
- Tests
- Folklore
- Methodology

# An Investigation of the Entrance Tests at the Royal College of Music in Stockholm

Bengt Franzen

## Introduction

The tuition at the Royal College of Music in Stockholm is free of charge. The number of students is limited and depends on the grant from the state. This year the number was 419, 126 of them in the class for school music teachers.

A selection of the applicants is made each autumn with the aid of entrance tests. For the class of school music teachers they are: piano, singing, string instrument (mostly violin), harmony, ear test and test of teaching ability.

The aim of this investigation was to estimate the predictive power of the selection procedure. On account of discussion among the teachers about the ear test, which was considered not be be sufficiently refined, to be unable to measure more subtle musical abilities, some trials were made in order to construct a new test of musical sensibility.

A preliminary investigation was made in 1958 with the teacher's ratings as a criterion. A more thorough design was carried out from 1959 to 1964 with the credits in the organist's examinations and school music teacher's examination as criteria.

## A. The preliminary investigation.

By means of a questionnaire, thirteen variables were selected in 1957 for the teacher's ratings. My colleagues were asked to make ratings in as many variables as possible. A matrice for one student is here reproduced as an example (Table 1).

Table 1

| Variable | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 13 | 13 | Mean 1-9 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Raters | | | | | | | | | | | | | | |
| Piano | 3 | 2 | . | 1 | . | 4 | . | . | . | 4 | 3 | 7 | 2 | 2.5 |
| Singing | 4 | 3 | 3 | 3 | . | . | 2 | . | . | 4 | 3 | 6 | 6 | 3.0 |
| String | 4 | 3 | 4 | 5 | . | 4 | . | . | . | 4 | 3 | 6 | 6 | 4.0 |
| Theory | 4 | . | . | . | . | 4 | . | . | . | . | . | 3 | . | 4.0 |
| " | . | . | . | . | . | . | . | . | . | . | . | 4 | 4 | - |
| Conduct. | 4 | 5 | 4 | 5 | . | . | . | . | 4 | . | . | 4 | 4 | 4.4 |
| Ear tr. | . | . | . | . | 2 | . | 2 | . | . | . | . | . | . | 2.0 |

The denominations of the variables and the reliability figures and the number of raters are found in Table 2. The computational method used is described by Robert Ebel in Psychometrica, Vol. 16, December 1951, side 4, 2. The matrices were not complete, as shown in Table 1. For instance, a student who had finished his studies in piano was not rated in this subject. Therefore the number of raters is a sort of harmonic mean, the formula of which is given by Robert Ebel.

Table 2.

| Variable: | | | |
|---|---|---|---|
| 1. Musical sensibility | 157 | 3.2 | .53 |
| 2. Sense of rhythm | 112 | 3.1 | .41 |
| 3. Sense of intonation | 94 | 2.3 | .25 |
| 4. Facility in learning | 149 | 2.8 | .59 |
| 5. Power to analyze by the ear | 109 | 2.2 | .79 |
| 6. Ability to play at sight | 63 | 2.2 | .72 |
| 7. Ability to sing at sight | 57 | 2.2 | .73 |
| 8. Creative musical fantasy | 98 | 2.3 | .43 |
| 9. Ability to follow music with movements | 15 | 2.0 | .60 |
| 10. Ability to concentrate | 137 | 2.7 | .47 |
| 11. Facility in relaxing | 119 | 2.3 | .19 |
| 12. Alertness and scope of interests | 176 | 3.9 | .58 |
| 13. Diligence and orderliness | 171 | 3.7 | .65 |

The figures in the last column are influenced by the reliabilities of each rater (measured by reratings), the difference in the rater's mean and standard deviations and to the extent that the variables are not the same in different subjects. Variables 3 and 11 are good examples. Evidently the sense of intonation is not the same in singing as in playing a stringed instrument.

Three teachers were asked to rerate their students one month after the first rating. The correlations (prod. mom.) were .87, .95, and .88.

What is the agreement between the variables within each subject? The ratings in piano in variables 1, 2, 4, 6, 10-13 had an intraclass correlation of .86 and the corresponding figure for the variables 1, 2, 4, and 6 only was -90.

This indicates that the agreement between the variables is greater than between the raters in one variable. Thus the hope to get some information about the structure of the musical ability from the ratings was not fulfilled. The correlation table from the means for each variable gave the same disappointing result: the figures were in general too high--about .60 to .80.

However, a criterion could be extracted from the ratings. It consisted of the means of the ratings in variables 1 to 9 for each individual. The intraclass correlation was .68, which was considered as an estimate of the reliability of the criterion.

Concerning the reliability of the predictors only the ear test was investigated. The coefficient of internal consistency (Kuder-Richardson) was about .80.

The validity coefficients for the entrance tests are shown in table 3. The last row gives the coefficients corrected for deficiency in the reliability of the criterion.

Table 3

| | Ear Test | Singing | Piano | String Instr. | Harm. | Teach. Abil. | Organ | Sum of Marks |
|---|---|---|---|---|---|---|---|---|
| N | 182 | 148 | 182 | 147 | 180 | 140 | 78 | 182 |
| Corr. | .38 | .00 | .19 | .20 | .27 | .12 | .32 | .39 |

|  |  |  |  |  |  |  |  |  |
|---|---|---|---|---|---|---|---|---|
| σ | .06 | .08 | .07 | .08 | .07 | .08 | .10 | .06 |
| corr. corrected | .46 | .00 | .23 | .24 | .33 | .14 | .39 | .47 |

The highest figure is that for the ear test, the lowest for singing. Probably the judgments of the performances in the singing test are mainly directed towards the quality of the voice.

Usually validity coefficients, for instance between intelligence tests and school success, are about .50. The figure .47 is therefore not unsatisfactory, especially in respect to the fact that the applicants constitute a rather restricted group.

B. The main investigation.

A trial was made to estimate the reliability of the predictors. The marks in the entrance tests are allotted by a jury after discussion. In the autumn 1960 the members were asked to judge each applicant before the discussion. The figures (intra-class correlation) were about .90 for a jury of six persons. The teaching ability test with only two raters gave a figure of .78.

The following is restricted to the findings from the school music teacher's class. The sample for the study of the inter-correlations of the entrance tests was the applicants 1951-1960, all together 239. The correlations were computed for each year separately and then weighted together. The most important figures are shown in table 4.

Table 4.

|  | Ear | Harm. | Teach. | Piano | Sing. | String | Sum of entr. marks |
|---|---|---|---|---|---|---|---|
| Age | .07 | .05 | .03 | -.02 | .03 | -.14 | -.06 |
| Ear | - | .56 | .26 | .36 | .18 | .41 | .81 |
| Harm. |  | - | .26 | .31 | .15 | .31 | .68 |
| Teach. |  |  | - | .24 | .33 | .17 | .60 |
| Piano |  |  |  | - | .16 | .01 | .55 |
| Singing |  |  |  |  | - | .13 | .54 |
| String |  |  |  |  |  | - | .64 |

A coefficient must be at least .14 to be significant. Piano, singing, and strings have low correlations with one another. Also the correlation of age and strings is of interest. The importance of the ear test is evident.

Another result from the study of the entrance tests was that applicants with matriculation are superior to those without matriculation in almost all tests. The difference in age between these two groups was very slight.

In the final examination as a school music teacher credits are delivered in the following subjects: piano, singing, string instrument, harmony, music history, conducting, pedagogics and teaching ability. The juries for the first four subjects are the same as for the entrance tests. The credits in teaching ability are derived from judgments made by the supervisors of the student's teacher training in schools, normally five per student.

No estimate of the reliability of the credits was made except for the credits in teaching ability. The intraclass correlation (30 students, three judgments each) was .62. It may be considered as a lower limit, since the judgments are based on different school situations for each student.

The main criterion was the sum of the credits. The validity coefficients corrected for restriction of range, are shown in Table 5.

Table 5

| | H | Si. | Pi. | Str. | Con. | Mh | Pe | TA | Sum |
|---|---|---|---|---|---|---|---|---|---|
| Age | -.19 | -.21 | -.34 | -.25 | -.11 | -.09 | -.09 | -.08 | -.26 |
| Ear | .47 | .06 | .26 | .30 | .39 | .24 | .12 | .32 | .42 |
| Harm. | .52 | .07 | .18 | .23 | .33 | .27 | .19 | .31 | .40 |
| Teach. | .17 | .29 | .19 | .25 | .36 | .23 | .13 | .56 | .43 |
| Piano | .19 | .10 | .71 | .08 | .11 | .17 | .21 | .13 | .32 |
| Singing | .09 | .70 | .00 | .12 | .30 | -.02 | -.21 | .15 | .19 |
| String | .34 | .23 | .18 | .80 | .43 | .11 | .05 | .31 | .50 |
| Sum of entr. tests | .40 | .45 | .42 | .61 | .55 | .27 | .15 | .49 | .66 |

The sample consisted of those in the entrance sample, who had passed their examination as school music teachers in the spring of 1964. The number of cases was 152.

In Table 5 we note the negative coefficients with age. Piano and singing are also here isolated variables. Stringed instrument playing has a substantial correlation with conducting. The highest correlation with a criterion: stringed instrument, followed by teaching ability, the ear test, and harmony.

In interpreting these figures we are confronted with the problem of criterion contamination. It concerns mainly piano, singing, stringed instruments and harmony. The correlations between the entrance tests and the final credits in these subjects are probably inflated, as well as the validity of the sum of the entrance tests: .66.

Male students with matriculation are superior in all final credits except in singing and conducting. A co-variance analysis disclosed, that their superiority in teaching ability is greater than can be explained by their superiority in the corresponding entrance test.

The predictors are not weighted in the sum of the entrance marks. Multiple correlations were computed but they gave no ground for any weighting.

The validity of the criterion, i. e., the sum of the credits in the examination could be tested if we had a measure of success as a school music teacher. This will be the next step in the investigation. A humble trial was made. The supervisor of music in Stockholm rated 29 teachers in the variable. A significant correlation of .79 against this criterion was obtained for the credits in teaching ability only. This result is open to question for many reasons.

## Summary

The reliabilities of the entrance tests are satisfactory except the teaching ability test. Its reliability can be improved by increasing the number of raters.

The validity figures are satisfactory except for the singing test. Since singing ability is necessary for a school music teacher, the test cannot be dismissed, but perhaps the raters should listen more to expressed musicality, if there is any, than to the quality of the voice. The ear test has clearly demonstrated its usefulness as a predictor. The same can be said of the teaching ability test, which was introduced in 1952. This is interesting, since other investigations on tests of the same kind give conflicting results.

The superiority of the applicants with matriculation indicates that intelligence variables should be included in the selection process, which has never been done.

# Some Subjects Suggested for Research in Music Education

This list of topics was the result of the combined suggestions of Seminar members Arnold Bentley, Allen P. Britton, and Bengt Franzen.

## Perception of Music

1. *Absolute pitch*--how is it acquired? When? Can it be taught? There exists considerable literature on this topic, but as yet, we do not know the answers. If we *could* find a way of teaching absolute pitch to young children most sight singing problems would be solved--especially those of some contemporary choral music.

2. What *factors are involved in music-reading*?

3. Studies of the effects of *different modes of hearing* (listening) on music education. For instance:

a. Hearing, or listening, under circumstances of *partial attention*, as at the theatre, the film, television, or the ballet. How effective is this as a means of becoming acquainted with, then familiar with the literature of music? (Ask yourself: do you *never* listen to music under these circumstances of partial hearing whilst you are at the same time occupied with some other task?)

b. *"Saturation" listening*; i. e., a limited amount of music attentively listened to frequently, so as to become thoroughly familiar with it; as contrasted with the once-only, or at most twice, hearing (which is a common practice in the school classroom). Repertoire would be restricted, but would such "study in depth" compensate for this restriction in terms of our pupils' education in music?

c. Listening with a score, when the pupil is not already skilled in note-reading (as is more often than not the case in the school classroom). Does the visual factor in score reading (getting lost and trying to find the place again, or giving up in despair of ever finding it) distract from the actual listening? If the visual factor is to be used with children unskilled in reading, or even following, notation, would simpler visual diagrams result in keener attention to, and understanding of, the music heard?

d. Sleep learning. What kind of attention is this? Might it assist, for instance, (1) the acquisition of absolute pitch; or (2) the learning of intervals; or (3) a reconciliation with the sounds of music in an unfamiliar idiom that might be rejected in the waking state of full consciousness?

4. Studies of children's reactions to different styles of composition "Eine kleine Nachtmusik," on a very first hearing, might be just as jumbled and incoherent a sound-mass as, say, Stockhausen or Boulez, to the young and musically-inexperienced child. What evidence can we discover concerning this? The young child, or the musically-initiated, first hears, and forms an impression of, the whole (Gestalt), the mass of sound; it is on subsequent hearings that he distinguishes more detail, i. e., becomes more analytical. If he accepts the sound-mass of the contemporary idiom as happily as that of what we call the "classical", we may need to revise our ideas of what we consider to be appropriate music for the child, and how we guide his development onwards from the early stages. Plenty of people have opinions on these matters, but we need more than opinion; we must have evidence from carefully devised and controlled research before we can come to any reasoned conclusions.

5. Again with contemporary composition in mind, what are the un-

prompted reactions of musically inexperienced children, in terms of pleasurable acceptance or otherwise, to different intervals, from the consonant, e. g., 8ths, 5ths, etc., to the dissonant, e. g., min. 2nd, maj. 7th, min. 9th, etc.

### The Measurement of Musical Abilities

6. The measurement of musical abilities (or aptitudes, talents, etc.). Much work already done by Seashore, Wing and many others. If we can measure even some musical abilities (or some aspect of musical ability) reliably then how much do we know about the available tests?

7. Can we discover stages of readiness for certain musical skills? Compare stages of readiness for reading and numbers.

8. At any given chronological age there is an enormously wide range of musical abilities. Might there be some advantage--for both the most able and the least--if we were to "set", "group", or even "stream" children for music?

9. Are there are "special" abilities that we can discover and measure (in order to avoid the present enormous wastage of time through trial and error) for the writing of music, especially when this involves combined sounds, e. g., harmony and counterpoint?

### Learning

10. Sol-fa syllables work for interpretation of music that is tonic-bound. Do they work for music that is not tonic-bound? If not, how can we modify them? This is a practical problem because the earlier we teach intervals the better, and learning the intervals, via sol-fa or otherwise, depends entirely upon the note-memory for sounds.

11. Memorization of short tonal melodies is easy in Western musical culture. A feeling for tonality seems to be well-established by seven to eight years of age, if not earlier. What about the memorization of non-tonal melodies?

If they were heard often enough would young children "pick them up" easily? If not, what are the problems? Is there something physiologically or biologically fundamental in tonal tension and release? This is a problem for the Infant School or Nursery School--before a feeling for Western music culture tonality has been firmly established.

12. The Voices of Children

a. What is the natural, easy range of children's voices? There seems to be a difference in operative range when (1) rhapsodizing freely, alone and unobserved, and (2) when singing a memorized tune, solo or with others.

b. Vocalizing techniques. Do we use them any longer with children? If not, why not? Has singing quality gained or lost? Using appropriate and simple techniques could we improve the resonance of very young children's voices in singing?

c. What shall we do with "monotones"?

13. Eye movements in music reading. What is the optimum size of note heads (and width of lines of staves) for given chronological ages?

14. What prior preparation do children need before tackling the symbols of staff notation, which is primarily a set of instructions to manipulate.

15. Programmed learning and teaching machines. How can they assist in the development of musical skills, and/or memory?

16. Rhythm. Some people maintain that children should be introduced to irregular pulse groupings from a very early stage (e. g., three pulses in one measure, seven in the next, four, eleven and so on). This may be a natural reaction against the dominace of four-square metrical regularity. Should we start from the regular and later introduce the irregular groupings, and if so at what stage do we move from one to the other? Or should we adopt the opposite approach?

To answer such questions we need evidence from carefully controlled experiments, not mere opinions.

17. Therapeutic value of aural training and music reading which is much easier than learning symbols of the vernacular.

18. Constant and continuing practical experimentation is needed in order to make the optimum use of newly developing electronic and other aids in music education.

## CHAPTER X

## MUSIC EDUCATION FOR THE CLASSROOM TEACHER

### Introduction

As shown by the reports in Chapter II on the current situation in music education, in many countries of the world the classroom teacher in the elementary schools carries the burden of most of teaching music along with all other subject areas.

There are probably no accurate figures available on this situation, but it is no exaggeration to say that tremendous numbers of children everywhere are entirely dependent on these teachers not only for their introduction to the art of music, but also for their total musical growth.

Sometimes this general teacher has the assistance of a music specialist, but frequently he (or she) works alone, without the benefit of any kind of help. Often there is little in the way of books or musical equipment for use in teaching the subject. For these reasons, no discussion of the subject of teacher education in music is complete without specific attention to the musical training of the classroom teacher.

# The Music Education for the Classroom Teacher

Lloyd H. Slind

At the University of British Columbia, the elementary classroom teacher receives a total of two hours of musical instruction weekly in one academic year. Unless he proceeds to specialize in music teaching, this is all the training provided. After teaching a year or more he may, however, attend a seven-week summer session course given two hours daily to supplement his previous training. Many teachers are taking advantage of this course because they became interested in their first course in music, and now with a year or two of teaching experience, realize the need for greater competency.

The regularly scheduled first two-hour course for teachers is divided roughly into three areas:

1. A skills and fundamentals concentration.
2. The organization of a sequential music program in all its aspects.
3. Application to observation and practice teaching.

We are fortunate at the University of British Columbia in that we have quite ample material resources such as autoharps, melody bells and practice pianos together with quite good facilities for individual practice. In addition, we require of each student teacher the ability to play acceptably well the recorder and the autoharp. This ensures a minimum standard of reading ability and an alternate method, along with singing, of performing. Keyboard ability in using primary chords for accompaniment purposes is also stressed.

The fundamentals of music are taught, not in isolated fashion, but essentially for purposes of elementary composition, arranging, and accompanying. The student seems to progess faster and to be more interested when he is treated more maturely and less like a student, particularly a very young student.

Individual auditions in recorder playing, singing, playing autoharp accompaniments, and keyboard facility are held once or twice during the year. A final examination may or may not be required.

It may be noted that there appears to be a greater emphasis on playing than on singing. To this, I would add, that whereas older students, many with little or no background in musical activities, seem to be inwardly shy or self-conscious when faced with singing--at least alone--they are less so when playing the recorder. This being a musically respected instrument, often played by adults, and for which there is a wealth of excellent literature, solo and ensemble, it offers a technical back door approach to music-making with singing happening somewhat as a byproduct. This, I feel, is a healthy reaction and perhaps a more relaxed one.

The time allotment for music instruction is, of course, most inadequate. However, as long as there is a traditional outlook, not much can be done. The only hope is for a fundamental change in outlook. Currently, the crash program of "back to the three R's", initiated by the appearance of "sputnik" and its aftermath, seems to be on the wane. The sentiment behind the expression that "even a machine has a high school education" now appears drab and is, I think, predictive of the disenchantment felt with a narrow scientific approach. Our love affair with materialism may be coming to an end. If this means that the arts are closer to becoming central rather than peripheral in the educational scheme, the future looks good.

## General

It is not easy to generalize about this aspect for the whole of Canada as each province has its own unique problem. This is particularly true of Quebec with its overwhelming French-speaking population. Though uniformity is lacking in a statistical sense, it is a blessing culturally. The mixture of minorities, American, English and French, gives us a varied and rich resource. Suffice it to say that, on the whole, at least one hour weekly is prescribed for all children from kindergarten through grade 7 (ages 5-12), and that classroom teachers, with the help of as many specialists as we can find, have the responsibility for teaching music along with other subjects.

When music is the concern of *all* children and *all* elementary teachers, as it is in this context, the Carnegie Hall climate is very far removed. Certainly, a humanistic rather than a narrow musicological approach must be adopted. Instructional techniques must be of a kind to free voices and fingers rather than to restrict; they must be of a kind to release tonal promise rather than of a kind to remind one of innumerable musical shortcomings. Hopefulness rather than fear and insecurity must predominate. For the classroom full of teacher trainees (and this is not the right terminology) as for the classroom full of grade 4 or 6 children, it means certainly no less than any healthy laboratory atmosphere.

We might learn from new advances in the teaching of science, for example, where it is *not* science that is taught but inquiry itself. Obviously, this does not necessarily suggest using a madrigal or orchestra setting at once. It is only a way of stating that the application of intelligence to musical learning (exploring sound) and ways and means of organizing such excursions certainly does not detract from the subject itself.

On the contrary, it may bring about an acceptance, a healthy acceptance, unfettered by narrowly traditional (Bach-Bartok) or, equally, by fly-by-night (Rock n' Roll) channels, of a more promising approach of a type that would allow a kind of musical self-sufficiency for heightened living and for continued (post-school) learning. In any case, perhaps what I am trying to say is to the effect that generations to come will less and less say "I wish I had learned to play the piano when I was young."

# Music in the Elementary School
# and the
# Musical Training of the Classroom Teacher
# in the Netherlands

John Daniskas

In the music culture of a country, two sections can be distinguished: 1. the whole complex of performance, concerts, operas, and so on; 2. the inner musical culture of the people and their own activities in making music, individually or in groups. Only when there is harmony between these two sections, can we speak of a real living music culture.

The first section does not belong to the topic of this paper. It can only be said that after the Second World War, the geographic and social spread of performances of every kind has developed. In the Netherlands, with twelve and one-half million inhabitants, fifteen fine professioal orchestras are in full employment. Magnificent choir performances, recitals, opera, youth concerts, and so on, are heard in all parts of the country. Radio, television, and records produce music for the millions; new concert halls and theaters have been built. In summer we have the international glamour of the Holland Festival with top level performances. The government, the provinces, and the cities pay many millions of guilders ever year to bring about so many activities.

In so far as the second section is concerned, I must point out that this area has not yet been brought into harmony with the situation inperformance, nor to the same level of quality. This is the task of music education and the base therefore must be laid in the primary school, first, because general music education must begin very early, and second, because in the primary school we have the whole of the future generation together.

In the Netherlands children go to the primary school from age six to age twelve. During these six years they have one hour of music each week--singing and general music education. The lessons are given by the classroom teacher. Until 1961 the music lesson included only training in the singing of romantic songs composed in the nineteenth century. In 1960 an alteration in the education law obliged the schools also to include general music education. The older teachers, accustomed to giving the singing lesson only, are unable to develop their instruction in general music training according to the modern methods of primary music education. For the new generation of classroom teachers the training must be fundamentally changed. Therefore, the teachers training colleges started with new curricula. The whole system of instruction in these colleges is as follows. There are three periods; the first and the second last each two years. This four years of training ends in an examination. For music the students get every week two hours of instruction in several aspects of music education in the primary school, in theory, folksong, voice training, and so on, and one hour of instrumental training, to play the recorder in little groups.

The program for the final examination in music education contains four requirements:

1. ability in sight-reading of melodies in folksong style; singing of unaccompanied songs chosen by the jury from the repertoire of the student; composition of simple melodies;

2. knowledge of voice training and the development of the voices of children during the elementary schoolyears;
3. practical knowledge of the elementary music theory;
4. acquaintance with modern ideas and methods for the developmentof music education and thorough practical knowledge of modern methods for singing.

When they pass the examination they are admitted as classroom teachers in the elementary schools, but not completely qualified. Therefore they must finish the third period of one year.

In the primary schools there is no specialized supervision. The state inspector for music education works only in the area of professional training and in the specialized music schools.

As education in the Netherlands is methodically free, there is a great diversity in methods and practice. In general the young teachers follow the same methods they learn in the colleges. Some of the leading ideas are:

- Every child is born with the possibility of learning to a certain degree the language of music.
- If education in general has the task to develop the whole complex of spiritual, sensorial, bodily and other human faculties, then we must state that the development of the organ for music expression is an integral part of this education.
- In the first two years the music lessons start from the activity of the children in singing, rhythmics and musical plays mostly developed from simple folksongs. Percussion instruments may help them enjoy making music; some simple instruments can be self-made.

- In the third year they begin to learn music reading, combined with simple ear training (intervals, scales, and so on).
- Improvisation is of great importance.
- For the tone names they use generally the tonica-do system and later on the absolute tone-names of the alphabet.
- Singing is always the center of the lesson and theoretical topics must be derived from the songs.

In later years music listening is introduced and stories about the great composers.

The development of this planning for music education is going on now and the first results are obvious. You will understand that there are great problems in realizing all this completely. One of the fundamental questions is: Is it possible to train all the student classroom teachers musically gifted or non-gifted, so far that they are able to realize a justified music education? The experiences do not me yet. Authorities in education are now working out a further development of the new law so that the teacher training colleges must select students in the area of art subjects.

More elaborate is the music education in the music schools, spread all over the country. In these schools, by way of "sister institutions" for the elementary schools, general music education is also given for the children of primary school age, combined with instrumental lessons of all kinds. They form youth orchestras and ensembles and most of them now have good equipment.

These schools are subsidized by the cities, the provinces and the government. A city such as Rotterdam, for instance, subsidizes this year, with more than two million guilders a music school with seven thousand pupils, mostly of primary and secondary school age.

So we have many plans. Music education means full living and for the future we hope to create a generation which harmoniously cultivates all the faculties of spirit, soul and body.

# CHAPTER XI

## Evaluation and Interpretation

Charles Leonhard

I am confident that you have been impressed, as I have, with many aspects of this Seminar and especially with the enthusiasm of the participants, with their dedication and their wisdom. We have been delighted, inspired, and informed, and our interest has been stirred by reports and demonstrations from Ghana, Chile, Israel, Bolivia, England, Mexico, Australia, Japan, Tunisia, The Philippines, Colombia, Canada, Sweden, Puerto Rico, Argentina, Uruguay, South Africa, Yugoslavia, France, Denmark, The Netherlands, Czechoslovakia, Peru Italy, Brazil, Hungary and the United States

Just as every public dinner traditionally must have an after dinner speaker, so every seminar must have an evaluator and interpreter. This role--and you surely recognize it as a difficult and unenviable one--has fallen to me. I have approached and even now approach the task with pleasure and pride on the one hand, and, on the other, with trepidation and humility. I undoubtedly feel somewhat the way Adlai Stevenson felt when he lost the election for the presidency of the United States and said, "It hurts too bad to laugh, and I'm too old to cry." In any case, I will neither laugh nor cry, but will face the task with all the ability I can muster.

At the close of every human endeavor intelligence requires that we ask two questions: (1) What have we accomplished? and (2) What are reasonable and desirable next steps?

Before answering these questions I should like to comment on three matters of general import. First, one cannot avoid being most favorably impressed by the sense of mission and dedication that the participants in this Seminar have demonstrated here. This is significant because dedicated and vital human personality is without question the most important element in music education. Music education is a significant force in the schools of the world and in the lives of people in the world because people like you have given it their vitality, their enthusiasm, their sense of mission and dedication. Governmental or administrative edict can never give the music education program living worth; only dynamic leadership can and does.

Secondly, this Seminar has given convincing testimony to the fact that music education has reached maturity as a profession. Only in maturity could people from the East and West, people from old nations and emerging nations, and people from nations exhibiting the widest possible variation in political, economic, and social orientations have sat down and reasoned together, as we have, on topics and problems of mutual concern and interest. Such a Seminar would have been unthinkable ten years ago. Only recently have we attained the degree of maturity necessary to face our problems and admit our deficiencies with such candor and grace as we all have here. We all owe a great debt of gratitude to the International Society for Music Education for its magnificent contribution to this maturity.

Third, I see this Seminar as a beginning of what might be called a real ecumenical movement in music education that points the way to the future. This Seminar is timely and has real significance because we cannot escape the fact that modern means of communication and the sweep of contemporary political and social history is leading inexorably to the emergence of world man and world culture. It is right, proper and essential that music educators, working as we do with a universally valued symbol of meanings and values of the human spirit, should be in the forefront of that emergence.

While we have often glibly called music a universal language (which it is not) we, as musicians and music educators, have not utilized the full potential of music in the realization of the world man and the world culture. As an outgrowth of this Seminar, music can and must operate in the mainstream of world social and cultural history.

With this preamble, let us now turn our attention to the first question previously posed--What have we accomplished?

1. We have learned to know one another better and, as a result, have gained an increased mutual respect and understanding.

2. We have developed an awareness, on the one hand, of problems that are common to our different countries and, on the other hand, of essential differences in culture, economic, and social conditions that affect the music program in every country.

Among our common problems are the following:

A. The need for establishing a sound philosophical foundation for the music education program--a foundation rooted in the nature of the art of music and in the culture. Only such a foundation can provide us with a definition of the place of music and the role of music education in the contemporary world society and in our respective countries.

B. The need for change in the music teacher education program to produce a generation of music educators with the broad cultural, musical, and professional insights and the musical, social, and teaching skills that will enable our profession to assume its rightful role in preserving the humanistic tradition and integrating it with changes that are inevitable in a world involved in cultural political, and social ferment.

C. The need for a music program that has relevance both today and in the future for the world culture and the national cultures in which we live and work.

D. The need for unity among all persons involved professionally with music and other arts regardless of the level and area of specialization.

E. The need for political and social action to secure a climate which is conducive to our high purposes. The artist, the musician, and the music educator have often operated on the periphery of society; we must learn to penetrate and operate at its core.

F. The need for decision as to what the elementary or basic school program should achieve. More precise definition of the musical behaviors we should teach is urgently needed. While common elements undoubtedly should exist among the music programs of our different nations, each country's program must be structured to take advantage of its national musical and cultural resources and to relate directly to the role of music in that country. While a broad view of world music is desirable, choices must be made in terms of time and resources available to the music program in the basic school. The alternative is almost sure to be a chaotic, disorganized musical and education stew, ragout, goulash, or smorgasbord which will satisfy no one.

G. The need for realistic definition of the role of the classroom teacher in the music education program followed by the initiation of a program at the college level to train and (I use this word advisedly) the classroom teacher in the limited essential skills, understandings, and techniques required for her to play the role we define. Our present expectations of the classroom teacher are often either unrealistically high or unnecessarily low and reflect, I believe, our own uncertainty about what the elementary or basic school music program can be and should be.

H. The need for research into every aspect of the music education program including musical responsiveness, musical learning, the selection of students for advanced musical instruction, music teacher selection and evaluation, the effectiveness of different methods of teaching, and the influence of music programs on the musical tastes, musical skills, and musical understandings of children and adults.

I. The need for improved means of communication and opportunities for dialogue among music educators within countries and throughout the world.

J. The need for the more precise definition of the phrase "music education."

While other problems have undoubtedly emerged from the Seminar, these seem to me to be of primary importance in our current state of development.

I should like now to turn to the question of next steps.

In my opinion the most important next step is the initiation in some countries and the unification and strengthening in others of music educators organizations all over the world. These organizations should involve not only school music teachers but also college and university professors of music, performers, composers, and musicians in all other areas of specialization. Every person interested in music professionally should be led to realize that he has a stake in the music education program and that he can make a contribution to it. The strength of the music education program in the United States is due in large part to the cumulative influence of the Music Educators National Conference over a period of years. The success of the MENC and of organizations in other countries gives convincing testimony to the worth of a comprehensive national organization.

2. While it is a popular truism that one conference leads to another, we will be laggard in our duty if we do not take advantage of the momentum and

progress we have gained here through a second international seminar involving in so far as possible the same participants. The mutual understanding and rapport we have gained here is too precious to lose. The development of means and a continuing organization for the International Seminar would seem to be an appropriate responsibility of the International Society for Music Education.

3. In view of the need for better communication, we should organize an international center and national centers for the exchange and dissemination of materials, techniques and research in music education.

Finally, we should involve ourselves individually and with our colleagues at home and abroad in seeking solutions to the problems we have identified here and to other problems as they arise. In my opinion, these problems can be solved only through continuing and systematic efforts in program development, evaluation, and research carried on at all levels of the music education program--elementary or basic school, secondary school, college and university. In program development we should think in terms of the kind of music program we should like to have in ten years and work systematically to achieve our goals.

In closing I should like to say that this Seminar will soon be history. The decision as to whether the Seminar is merely a pleasant and stimulating interlude in 1966 or the beginning of a continuing challenge to bring about an enriched musical life for peoples all over the world is in our hands. Never have a group of music educators faced such a challenge. I am confident that, with the wisdom, spirit, and good humor you have displayed here, you can and shall meet that challenge.

[Following his address, Professor Leonhard moved the approval of the following recommendations by Seminar participants. The recommendations were unanimously approved.]

I. Because of the importance of international exchange of personnel, ideas, techniques, and materials in improving music education, we recommend that:

A. An International Music Education Exchange Center be established under the auspices of the International Society for Music Education.

B. Each participating country establish a national exchange center to be associated with the International Center.

II. Because the childhood years represent a critical period in the development of musicality, we recommend that each country establish a sequential program of music education for every child from kindergarten through the elementary or basic school.

# APPENDIX

## Recommendations of Small Groups, International Seminar on Teacher Education in Music

### A. Recommendations of Group I

1. The results of the International Seminar on Teacher Education in Music, being held at the University of Michigan, August 1966, reconfirms the importance of international exchanges of ideas, techniques and materials to the strengthening of music education processes in participating countries.

It is our belief that such exchanges should not be limited to occasiona gatherings of this kind, but that a permanent center be set up with sufficient resources to continue these functions regularly according to the highest professional standards.

It is recommended that the international Society for Music Education be given the responsibility for the administration of the center. We would expect that the center could provide the following services:

a. Provide technical and professional assistance through individua and materials to all countries.

b. Collect and disseminate significant contributions in the field of music and education.

c. Publish special monographs on subjects of international interest in music education.

d. Initiate and conduct special projects in music education on the international level.

2. It is recommended that professional and financial resources be made available for the United States representatives to attend and assist at the international functions concerned with music education such as the Inter-American Conference of Music Education, the International Society for Music Education and similar professional meetings.

3. It is recommended that a glossary of terms used in the structure of music education in various countries be formulated and published in order to facilitate understanding and communication between music educators internationally.

4. It is recommended that the Seminar consider the proposal that each participant select 2 interesting folk songs from his (or her) country to be compiled into a songbook and sent to each person attending this meeting. The songs could be sent to Miss Marguerite Hood by October 1st.

Edmund Cykler, Chairman
Geneva Nelson, Recorder

B. Recommendations of Group II

The members of group II recommend that the entire seminar discuss and adopt suitable resolutions pertaining to the following statements:

1. A valuable device for enhancing the prestige of music educators while at the same time aiding the teaching of school children and the teaching of prospective teacher may be found in the creation of exchange teaching assignments between school music teachers and professors in teacher-training institutions. Such arrangements would bring highly-skilled, experienced teachers to the college and university campus in exchange for college teachers who would be able once again to experience daily contact with today's children. Both groups would benefit.

2. Much more time must be devoted to the consideration of why music is to be taught. Discussions of the topic should not be confined to seminars like this one or to advanced graduate courses but should extend into the undergraduate curriculum.

3. Music specialists are needed at every level of the educational world. Specialists should be supported with salaries and other prerequisites comparable to those of teachers of other subjects. The practice of employing specialists only at the upper levels of the educational establishment reduces

the effectiveness of all music instruction because it means that the level of learning is lowered throughout the educational process.

4. Universal four-year training at the level of higher education (college or university) is essential for the training of teachers of music. The entire profession should join in efforts to establish the four-year program as a minimum. Furthermore, at least half of the training time of prospective music teachers should be devoted to the serious study of music.

5. Until such time as four-year minimum curriculums can be established efforts of the profession should be directed toward the in-service training of musicians as more effective teachers and of teachers as more effective musicians. While in-service training provides only temporary relief, it is the only means whereby the increasing numbers of school children may be provided with instruction in the art of music.

6. Music education in every country must be based on the musical tradition of its culture, including its own current folk traditions and contemporary musical phenomena. We encourage the selection and study of indigenous folk music of quality from the native culture and from foreign cultures.

7. We urge that our respective governments think in terms of creating bilateral exchange of music educators among all countries and the inclusion of music educators in existing exchange programs. Expert leaders in the field should be given these exchange opportunities primarily for the purpose of reciprocal observation and consultation rather than for teaching assignments.

8. Music and musical instruments should be included in governmental and private aid programs for developing countries.

9. The recommendations of this seminar should be sent to national music education associations, arts councils, national and international agencies devoted to the arts (both governmental and private), ministries of education or culture, and members of the seminar. Participants of the seminar are urged to make

the results of the seminar known th their colleagues.

10. Members of Group II from foreign lands particularly wish to express their appreciation to the United States Department of Health, Education and Welfare for making it possible for them to attend the International Seminar on Teacher Education in Music. They also wish to thank their hosts in the School of Music of The University of Michigan for the courtesies they have extended.

Donald J. Shetler, Chairman
Emil Holz, Recorder

C. Recommendations of Group III

Members of the committee spent a considerable amount of time investigating the possibility of recommending desirable practices for the teaching of music in the elementary schools. Practices in the preparation of teachers and practices of teaching music, particularly in the elementary grades, were compared. There was a diversity of opinion. Some members preferred to entrust the music program to well-trained elementary classroom teachers under the supervision of a music specialist, others preferred to have a music specialist. Because of the ethnic, economic, sociological, and musical traditions and development of each country, no one practice could be recommended. The discussion proved mutually beneficial.

The committee, however, did concur that:

1. Every child in the elementary school in every country should be given an opportunity to develop a good ear, a good voice, to learn to read music, and to play an instrument.

2. The child should be taught by a qualified teacher.

3. There should be a special budget for music education in every country.

They also concurred that all teachers in the elementary schools should have the following fundamental requirements in music:

1. An understanding and knowledge of the child's voice as an instrument for singing and speaking.

2. A basic repertoire of genuine and meaningful music suitable for the child mind.

3. The ability to bring music to life by singing, bodily movement and playing, with melodic and rhythmic accuracy.

4. The ability to play instruments suitable for classroom use--recorders, bells, autoharp or other instruments of the country.

5. The ability to improvise through use of instruments, bodily movement, voice.

6. The sufficient knowledge of music to expand the musical horizons of the child as a listener.

In order to achieve these goals it was agreed that some essential principles in music education for children of all countries should be established. A sub-committee was delegated to draft a proposal based on the "Declaration of Human Rights" adopted by the United Nations, and the "Child's Bill of Rights" prepared by MENC. This document, if approved, should in turn be presented to ISME with a recommendation for adoption.

The committee hoped that such a formulation of principles for music education would serve a three-pronged purpose.

1. It would insure each child an artistic and musical education.

2. It would assist the schools to develop music as an essential subject in the curriculum.

3. It would guide authorities in providing adequate teacher training facilities.

The following is the document presented by the sub-committee for consideration:

## OBJECTIVES FOR MUSIC IN GENERAL EDUCATION

### Prelude

The Bill or Rights adopted by the General Assembly of the United Nations states that "the recognition of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world."

Article XXVI states that: "Everyone has the right to education which shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedoms."

Article XXVI states that: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

Applying these considerations to the field of music education the International Seminar for Music Education (after the manner of the Music Educators National Conference of the U. S. A.) at its Seventh International Conference held at Interlochen, Michigan, U. S. A. in August 1966 adopted the following which it believes should form the basis of the objectives for music as a part of general education throughout the world.

### I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

## II

As his right, every child shall have the opportunity to experience music through performance, and as a listener so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

## III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing and in instrumental music and, so far as his powers and interests permit, in creating (composing) music.

## IV

As his right, every child shall have the opportunity to grow in musical appreciation, knowledge and skill, through instruction equal to that given to any other subject in all the free public education programs that may be offered to children and youths.

## V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

In order to achieve the above objectives, education authorities in our countries should provide teacher training facilities.

Frank S. Callaway, Chairman, sub-committee
John Daniskas
Salah El Madhi, and Cora Bindhoff de Sigrer

We believe that an artistic education is of greatest importance to children, and every classroom teacher should therefore have sufficient training for music to be able to play its full part in this vital aspect of general education. We believe that this can be accomplished in a reasonable amount of time within the framework of the general teacher-training program.

The committee also recommends to ISME that UNESCO be asked to investigate a study and an investigation of appropriate material for use in music education for developing countries.

D. Recommendations of Group IV

1. Group IV recommends the establishment of an Information Center on Music Education which will report developments in each country. Reports of the center should include research in ethnomusicology, anthropology, and folklore. Dissemination of this information would be a prime mission. The recommendation is for the establishment of a clearing house which would assemble information on music education in each country, especially for the benefit of music education in other countries.

2. Four Recommendations on Musical Instruments

We have learned from each other that the use of musical instruments in music education at the elementary level is rare all over the world.

Though we recognize the very great value of teaching musical performance through vocal experience, we have observed the special aptness of instrumental training for many students. We also note that, like vocal music, instrumental music has its unique qualities. Music training that neglects either can only be partial music training.

a. Our first recommendation, then, is that music educators be impressed with the necessity for instrumental as well as vocal training at all levels.

We are beginning to learn from each other the extraordinary variety of instruments in the world inventory. Some of these, like the gong sets of South East Asia are hardly known to Europeans, and yet every level of musical sophistication can be satisfied by the indigenous instruments of the various nations of the world community. We have also learned that the exchange of instruments between countries is prohibitively expensive, a problem intensified by high import duties. From these observations come two further recommendations.

b. We recommend, in the name of music education the world over, that efforts be made at the highest levels of national and international government to make a special exemption of import taxes on musical instruments for educational purposes.

c. We recommend that music educators learn to broaden their definition of "musical instrument" to include the world inventory.

We learned from our discussion the value of familiarity with indigenous music and the use of relatively simple folk music instruments, especially with younger children. We also recognized the psychological value of learning to make simple instruments increasing the immediate pleasure to be found in music, especially for younger children. At the same time it seemed to us that the use of local and home-made instruments could help ease the problem of the availability of instruments for teaching purposes.

d. We recommend that one aspect of teacher training in music education be the development of imagination and ingenuity in finding indigenous instrumentings or inventing unconventional instruments to meet particular needs. We recommend the institution of special workshops for this kind of training.

David P. McAllester, Chairman
Wiley L. Housewright, Recorder

E. Resume of Small Group Discussions of Group V

The music education program of each country represented in the group was discussed with the following questions in mind:

1. What is the general philosophy of music education followed in your country?

2. Is it carried out in all of the schools?

3. Are there enough people to carry on the task?

4. Is there a concept of continuity in teaching music throughout the grades?

We agreed that a program of music education should provide each child with the means to express himself in music and give him sufficient background so that he is able to make reasoned judgements about music. Of course each country conducts its program of music education according to its own culture and environment but some common concerns emerged from our discussion.

1. The lack of understanding shown by school officials and parents. We must find a way to convince others that the development of musical understanding is important. We haven't been articulate enough to parents, to ministries of education, boards of education, etc. A lessening of this problem would help solve many of the other problems.

2. The lack of time allotted for music in the school program. Very frequently in this scientific, technological age, we find it difficult to secure adquate time for teaching the art of music. It is important to realize that in this world of intellectual, factual pursuits, the children need the arts to provide a spiritual dimension and a means of imaginative self-expression.

3. The lack of continuity in the development of the music program. Music learning takes time and must be taught systematically. Too often those conducting music classes have no definite musical goals and little knowledge of an orderly teaching of music skills.

4. The lack of equipment and materials. While good teaching can take place with meager equipment, and poor teaching can abound where the latest material is accessible, the best teaching occurs where good, effective materials are used wisely by musical teachers.

5. The lack of well-trained music teachers. Some countries are helping themselves solve this problem by giving interested private teachers a small amount

of training and then allowing them to enter the schools. However, they often must teach at a lower salary because their years of study have been less and they do not have the academic degree demanded by certification laws.

In general, the ministries or boards of education of countries and states have agreed that music will be taught through grade six or seven. The question of whether music should be a required or an elected subject at the secondary level was discussed. It was noted that in those secondary schools where pupils must choose between music and fine arts, fine arts are often preferred. A suggested reason was that pupils studying art have a way of expressing themselves and are actively engaged in doing things, while in music classes at the secondary level, pupils are frequently allowed to be passive listeners and are not challenged to be involved with the music.

It was observed that all required music takes place in the early grades where it is not always well taught. The suggestion was made that perhaps it would be better to require music again for a year or even a semester during the last year of secondary school when pupils have acquired a degree of intellectual and emotional maturity.

Another question considered by the group was this: Is the music we're teaching sufficient in meaning and relevance to really be effective in the lives of modern youngsters? School music is but a minor influence on the taste and musical interest of most children as compared with radio and T. V.

The question of whether or not to bring popular music into the classroom was discussed at some length. Some felt that popular music could be used to establish rapport with a class. Others would use popular music to open the door to musical understanding. Still another believes that the teacher should neither stand opposite popular music nor give it primary concern since children will naturally enjoy and participate in the making of it. Teachers need to expose pupils to many kinds of music in order to develop understanding and favorable attitudes. Everyone agreed that there is bad "art" music as well as good "popular" music.

The whole area of repertoire needs to be explored so that children learn music of their own culture as well as music from other countries. A better selection of all available material needs to be made so that children at each grade level learn good and appropriate music.

Throughout all discussion, a recurring theme was the incompetence of the classroom teacher to teach music. Therefore, we should like to propose most emphatically that our future goal be music specialists for all elementary for all elementary schools.

Until elementary music is taught by well-trained music specialists who understand how to teach their discipline to children, our programs of music education will continue to be inadequate.

To be effectively learned, music must be taught as a combination of hearing, seeing, and responding. Only a skilled music teacher can successfully carry out such a program.

Maria Luisa Muñoz, chairman
Janice Clark, recorder

# PROGRAM

# INTERNATIONAL SEMINAR ON TEACHER EDUCATION IN MUSIC

## *Monday, August 8, 1966*

**8:30 p.m.–OPENING SESSION: Rackham Lecture Hall**

Chairman: Allen P. Britton, Associate Dean, School of Music, and Project Director, International Seminar

Announcements and Introductions

James B. Wallace, Dean, School of Music

Allan F. Smith, Vice-President for Academic Affairs, The University of Michigan

Karl Haas, Director of Fine Arts, WJR-Detroit, and Chairman, Michigan Council of the Arts

Address
Isaac Stern

## *Tuesday, August 9, 1966*

**9:00 a.m.–FIRST GENERAL SESSION: Recital Hall, School of Music**

Chairman: Allen P. Britton, Project Director, International Seminar

Marguerite V. Hood, Administrative Director, International Seminar

Harold W. Arberg, Music Education Specialist, United States Office of Education

Andrew W. Smith, Administrative Assistant, International Seminar

Address: Teacher Education in Music, Objectives and Responsibilities, Oleta A. Benn, Pennsylvania

Tuesday, August 9 (Continued)

**10:45 a.m.–SMALL GROUP MEETINGS**

**Group I**
Chairman, Edmund A. Cykler, Oregon
Recorder, Geneva C. Nelson, Michigan

**Group II**
Chairman, Donald J. Shetler, New York
Recorder, Emil A. Holz, Michigan

**Group III**
Chairman, Alexander L. Ringer, Illinois
Recorder, Rose Marie Grentzer, Maryland

**Group IV**
Chairman, David P. McAllester, Connecticut
Recorder, Wiley L. Housewright, Florida

**Group V**
Chairman, Maria Luisa Muñoz, Puerto Rico
Recorder, Janice Clark, Michigan

**11:45 a.m.–LUNCH: North Campus Commons**

**1:15 p.m.–GENERAL SESSION: Recital Hall**

Chairman: Karl D. Ernst, California
Subject: The Music Teacher's Function in the Classroom
Egon Kraus, Germany
Charles Leonhard, Illinois
J. H. Nketia, Ghana
Cora Bindhoff de Sigren, Chile

**3:30 p.m.–SMALL GROUP MEETINGS**

**5:30 p.m.–GET ACQUAINTED DINNER: North Campus Commons**

**7:00 p.m.–OUTDOOR CONCERT: School of Music Promenade**

Musical Youth International Choir and Band
Lester McCoy and Jack D. Bittle, conductors

## *Wednesday, August 10, 1966*

**9:00 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Wiley L. Housewright, Florida

Subject: Specialized Aspects of Music Education

Emanuel Amiran-Pougatchov, Israel
Nestor Olmos Molina, Bolivia
Arnold Bentley, England
Louis G. Wersen, Pennsylvania

**10:30 a.m.–SMALL GROUP MEETINGS**

**12:30 p.m.–LUNCH: North Campus Commons**

**1:45 p.m.–GENERAL SESSION: Recital Hall**

Chairman: Edmund A. Cykler, Oregon

Subject: Developing the General Musicianship of the Music Educator

Grant Beglarian, Washington, D.C.
Olavi Pesonen, Finland
Luis Sandi, Mexico

General Discussion

**3:00 p.m.–LABORATORY SESSION: Exhibit Center**

Exhibits of books, films, programmed materials, recordings, etc.

In charge: Andrew W. Smith

**3:00 p.m.–PLANNING MEETING FOR THIRD INTER-AMERICAN MUSIC EDUCATION CONFERENCE:**

Chairman: Guillermo Espinosa, Pan-American Union

**8:30 p.m.–CONCERT, STANLEY QUARTET:**
**Rackham Lecture Hall**

**Angel Reyes, violin**
**Gustave Rosseels, violin**
**Robert Courte, viola**
**Jerome Jelinek, cello**
**Benning Dexter, piano**

Stanley Quartet (Continued)

### PROGRAM

| | |
|---|---|
| **Mozart** | **Quartet in E-flat Major, K. 171** |
| **Milhaud** | **Quintet No. 1 for Piano and Strings** |
| **Beethoven** | **Quartet in C Major, Op. 59, No. 3** |

## *Thursday, August 11, 1966*

**9:00 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Donald J. Shetler, New York
Subject: Liberal Education for the Music Teacher
Alexander L. Ringer, Illinois
Pavel Sivic, Yugoslavia
Edmund A. Cykler, Oregon
General Discussion

**11:00 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Lloyd H. Slind, Canada
Subject: The Music Educator as a Conductor
Orchestral Conducting: Elizabeth A. H. Green, Mich.
Choral Conducting: Thomas Hilbish, Mich.

**12:30 p.m.–LUNCH: North Campus Commons**

**1:45 p.m.–GENERAL SESSION: Recital Hall**

Chairman: Grant Beglarian, Washington, D.C.
Subject: Performance and the Music Educator
Keynote Speaker: Hans Sittner, Austria
Panel Discussion: Rose Marie Grentzer, moderator
Philip J. Britton, South Africa
Brunilda Cartes, Chile
Aline Pendleton, France
Henning Bro Rasmussen, Denmark
General Discussion

**7:15 p.m.–INTERNATIONAL SEMINAR DINNER**

**Chairman: Dean James B. Wallace, School of Music**
**Music: The University of Michigan Woodwind Quintet**
**Nelson Hauenstein, flute**
**Florian Mueller, oboe**
**John Mohler, clarinet**
**Harry Berv, French horn**
**Lewis Cooper, bassoon**

Woodwind Quartet (Continued)

## PROGRAM

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|---|---|
| **Florian Mueller** | ***Quintet for Woodwinds (1965)**<br>**Allegro**<br>**Allegro vivo** |
| **Vincent Persichetti** | **Pastoral, Op. 21 (1943)** |
| **Alvin Etler** | **Quintet No. 1 (1955)**<br>**Andante**<br>**Allegro**<br>**Lento**<br>**Vivace** |

*Dedicated to the University Woodwind Quintet

## *Friday, August 12, 1966*

**9:00 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Frank Callaway, Australia

Subject: Preparing the Music Educator to Use the Music of His Own Culture

Bernhard Binkowski, Germany
Naohiro Fukui, Japan
Salah Mahdi, Tunisia
David P. McAllester, Connecticut

**11:00 a.m.–FINAL MEETING, SMALL GROUPS**

**12:30 p.m.–LUNCH: North Campus Commons**

**1:45 p.m.–GENERAL SESSION: Recital Hall**

**Chairman: Alexander L. Ringer, Illinois**

**Subject: Preparing the Music Educator to Use the Music of Other Cultures**

**Keynote Speaker: William P. Malm, Michigan**
**Lucrecia Kasilag, The Philippines**
**Elizabeth May, California**

Friday, August 12 (Continued)

**3:15 p.m.—MEETINGS OF NEW GROUPS IN SPECIAL INTEREST AREAS**

Elementary School Music
  Chairman, Brunilda Cartes, Chile
  Recorder, Elizabeth May, California
Secondary School Music
  Chairman, Philip J. Britton, South Africa
  Recorder, Frank Callaway, Australia
Instrumental Music
  Chairman, Roger E. Jacobi, Michigan
  Recorder, Vanett Lawler, Washington, D.C.
Choral Music
  Chairman, Eric Simon, Uruguay
  Recorder, Lloyd H. Slind, Canada

## *Friday Evening: Opera, Theater*

**8:00 p.m.—THE UNIVERSITY OF MICHIGAN OPERA: Mendelssohn Theater**

**Mozart** **Cosi Fan Tutte**
**Josef Blatt, music director and conductor**
**Ralph Herbert, stage director**

**8:00 p.m.—YPSILANTI GREEK THEATRE: Eastern Michigan University, Ypsilanti**

**Aristophanes** **The Birds (with Bert Lahr)**
**Alexis Solomos, director**

## *Saturday, August 13, 1966*

**9:30 a.m.—GENERAL SESSION: Recital Hall**

Chairman: Louis G. Wersen, Pennsylvania, President, Music Educators National Conference

Subject: The Function of a Professional Organization in Teacher Education in Music

**Speakers:**
Karl D. Ernst; ISME President; MENC, Former President
Guillermo Espinosa, Pan-American Union

**Panel Discussion:**
Vanett Lawler, Washington, D.C., moderator
  Lucrecia Kasilag, The Philippines
  Egon Kraus, Germany
  Henning Bro Rasmussen, Denmark
  Cora Bindhoff de Sigren, Chile

Saturday, August 13 (Continued)

**11:00 a.m.–LABORATORY SESSION: Exhibit Center**
In charge: Andrew W. Smith

**11:00 a.m.–PLANNING MEETING FOR THIRD INTER-AMERICAN MUSIC EDUCATION CONFERENCE**
Chairman: Guillermo Espinosa, Pan-American Union

## *Saturday Afternoon: Theater, trips, etc.*

**2:30 p.m.–YPSILANTI GREEK THEATRE: Eastern Michigan University, Ypsilanti**
**Aristophanes** — **The Birds (with Bert Lahr)**
**Alexis Solomos, director**

## *Saturday Evening: Opera, theater*

**8:00 p.m.–THE UNIVERSITY OF MICHIGAN OPERA: Mendelssohn Theater**
**Mozart** — **Cosi Fan Tutte**
**Josef Blatt, musical director and conductor**
**Ralph Herbert, stage director**

**8:00 p.m.–YPSILANTI GREEK THEATRE: Eastern Michigan University, Ypsilanti**
**Aeschylus** — **The Oresteia (with Judith Anderson)**
**Alexis Solomis, director**

## *Sunday, August 14, 1966*

**8:30 p.m.–CONCERT: Rackham Lecture Hall**
Jerome Jelinek, cello
Rhea Kish, piano

**PROGRAM**

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|---|---|
| **Bach** | **Sonata in D Major** |
| **Martinu** | **Sonata No. 2 (1941)** |
| **Beethoven** | **Sonata in A Major, Op. 69** |
| **Ginastera** | **Pampaena No. 2 (1950)** |

## *Monday, August 15, 1966*

**9:00 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Geneva C. Nelson
Subject: Music Education for the General Classroom Teacher
John Daniskas, The Netherlands
Margoth Arango de Henao, Colombia
Lloyd H. Slind, Canada

**10:45 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Cora Bindhoff de Sigren, Chile
Subject: Mass Media and Electronic Devices in School Music Teaching
Keynote Speaker: Donald J. Shetler, New York
Panel Discussion: Egon Kraus, Germany, moderator
Ruth Clark, Michigan, radio
Louis G. Wersen, Pennsylvania, television
Bessie R. Swanson, California, recordings and tapes
General Discussion

**12:30 p.m.–LUNCH: North Campus Commons**

**1:45 p.m.–GENERAL SESSION: Recital Hall**

Chairman: Arnold Bentley, England
Subject: Research in Music Education
Allen P. Britton, Michigan
Bengt Franzen, Sweden

**3:00 p.m.–SPECIAL INTEREST GROUP MEETINGS**

Elementary School Music
Secondary School Music
Instrumental Music
Choral Music

**8:30 p.m.–CONCERT: Hill Auditorium**

The University of Michigan Summer Choir
Thomas Hilbish, conductor
**PROGRAM**
**Beethoven** **Mass in D (Missa Solemnis)**

## *Wednesday, August 17, 1966*

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**10:00 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Hans Sittner, Austria

Subject: Preparing the Music Teacher to Use the Music of His Own Time

Antonio Iglesias, Spain
Carlos Sanchez Malaga, Peru
Ivan Polednak, Czechoslovakia
Rose Marie Grentzer, Maryland

**11:45 a.m.–LUNCH: North Campus Commons**

**1:00 p.m.–GENERAL SESSION: Recital Hall**

Chairman: J. H. Nketia, Ghana

Subject I: Music Instruction in Brazil, Anna Queiroz de Almeida e Silva, Brazil

Subject II: Special Music Schools in Italy, Johanna Blum, Italy

Subject III: The Kodaly Method of Teaching Music to Children, Elisabeth Szönyi, Hungary

**8:30 p.m.–SPECIAL CONCERT: Hill Auditorium**

**Ensemble Vocal Philippe Caillard, Paris**
**and**
**Singkreis Willi Träder, Berlin and Hanover**
**Philippe Caillard and Willi Träder, conductors**

## *Tuesday, August 16, 1966*

**9:00 a.m.–GENERAL SESSION: Recital Hall**

Chairman: Elizabeth May, California

Subject: Professional Education for the Music Teacher: The Techniques of Teaching

Introductory Speech: What are the Qualities of a Good Teacher? Frank Callaway, Australia

Panel Discussion: Acquiring Special Techniques for Teaching Music

Wiley L. Housewright, Florida, moderator

Emil A. Holz, Michigan, Instrumental Music

Maria Luisa Muñoz, Puerto Rico, Elementary School Music

Eric Simon, Uruguay, Choral Music

Rodolfo Zubrisky, Argentina, Secondary School Music

**11:45 a.m.–LUNCH: North Campus Commons**

**1:00 p.m.–BUS LEAVES SCHOOL OF MUSIC FOR MEADOW BROOK SCHOOL OF MUSIC, ROCHESTER, MICHIGAN**

AFTERNOON: Visit Contemporary Music Festival rehearsals with Sixten Ehrling, conductor, The Detroit Symphony Orchestra, and Robert Shaw, guest conductor

EVENING: Hospitality hour as guests of Detroit In-and-About Music Educators Association, Hilda Humphreys, president, and Meadow Brook School of Music, Walter S. Collins, dean.

No-Host Supper

**8:30 p.m.–CONCERT: The Detroit Symphony Orchestra**

**Sixten Ehrling, conductor**

**PROGRAM**

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|---|---|
| ***Milhaud** | **Symphony No. 10 (1960)** |
| ***Frank Martin** | **The Four Elements (1963)** |
| ***K. A. Hartmann** | **Symphony No. 8 (1963)** |
| ****Carlos Surinach** | **Melorhythmic Dramas** |

*American premiere

**World premiere

Commissioned by the Meadow Brook Festival

Special Concert Program (Continued)

## PROGRAM

**Chansons Populaires Francaises**

| | |
|---|---|
| Roger Quignard | Au son du fifre |
| Pierre Ruyssen | Berceuse savoyarde |
| Joseph Canteloube | O houp |

**Chansons Etrangeres**

| | |
|---|---|
| Scandelli | Bonzorno madonna |
| Lassus | Matona miacara |

**Chansons Francaises de la Renaissance**

| | |
|---|---|
| Janequin | Le chant des oiseaux |
| Costeley | Mignonne, allons voir si la rose |
| Sermisy | Ce ris plus doux |
| Passereau | Il est bel et bon |
| Mauduit | Vous me tuez si doucement |
| Arcadelt | Margot, labourez les vignes |
| Janequin | Voici les bois |
| Janequin | La bataille de Marignan |

**Chansons Modernes**

| | |
|---|---|
| Poulenc | La blanche neige |
| Hindemith | Un cygne |
| Debussy | Hiver |
| Ravel | Nicolette |

**Ensemble Vocal Philippe Caillard**

| | |
|---|---|
| Heinrich Schuetz | Ich weiss dass Erloeser lebt<br>(Geistlichen Chormusik 1648) |
| J. S. Bach | Fuerchte dich nicht, ich bin bei dir<br>Fuerwahr, er trug unsere Krankheit<br>(Geistlichen Chormusik, Op. 12) |
| Guenter Bialas | Danket ihm denn er ist guetig<br>(Schoepfungsgeschichte "Im Anfang", 1961) |
| Johannes Brahms | Wo ist ein so herrlich Volk<br>(Fest- und Gedenkspruechen, Op. 109) |
| Hans Leo Hassler | Ach weh des Leiden |
| Johannes Brahms | Hoer, Heissen sie mich meiden<br>Tummel dich, guts Weinlein<br>(Chorliedern nach alten Texten, Op. 33) |
| Carl Orff | Ich wolt das ich doheime wer<br>(Weise um 1430) |
| Hugo Distler | Um Mitternacht<br>Das verlassene Maegdlein<br>Der Tambour<br>Die Tochter der Heide<br>(Moerike-Chorliederbuch, Op. 19) |
| Ernst Pepping | Die beste Zeit im Jahr ist mein |

**Singkreis Willi Träder**

## *Thursday, August 18, 1966*

**9:45 a.m.–CLOSING GENERAL SESSION:** Recital Hall

Chairman: Marguerite V. Hood, Michigan

Address: The International Seminar: Final Evaluation and Interpretation, Charles Leonhard, Illinois

**10:45 a.m.–FAREWELL SESSION**

DEPARTURE FOR INTERLOCHEN